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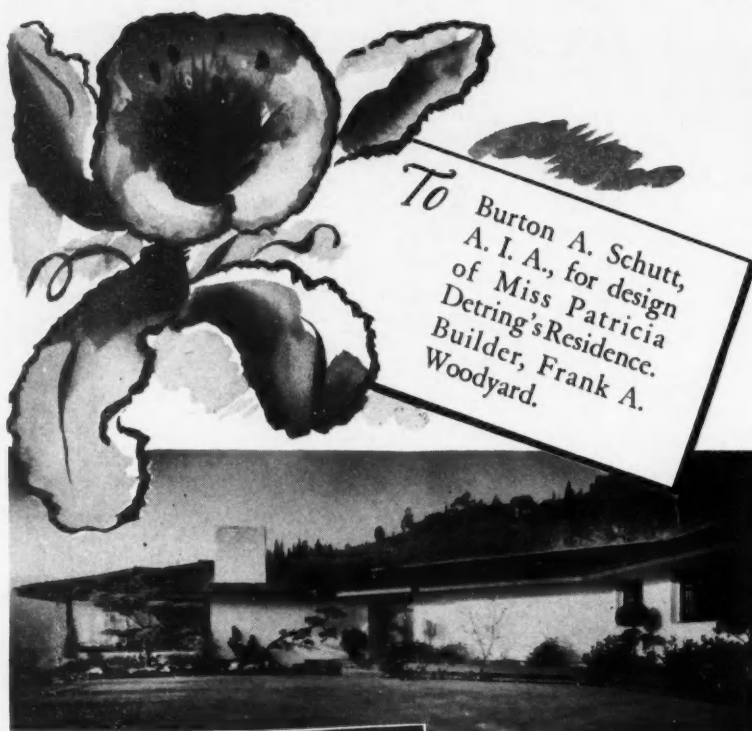
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ART

SAN FRANCISCO

The second edition of San Francisco's Open Air Art Show was held in the Ferry Building on November 2nd. That the Outdoor Show hastily moved indoors was due to complete lack of cooperation on the part of California's climate; but the change proved to be a blessing rather damply disguised. In spite of the rain that fell all day long, the huge space was crowded from noon to midnight. Sales totalled well over \$1800.00, and would undoubtedly have been more if the night lighting had been adequate. Next time the committee plans a better system of illumination.

The great popular successes of this show has, however, rather crippled sales in succeeding exhibitions. National Art Week was less well attended and patronized than last year. Dealers report similar difficulties. Perhaps this is a valuable clue to the long-sought Northwest Passage between artist and potential consumer. What the artist needs for his support is an extension of the desire to own a work of art among the people who do not now even consider such a thing. Speaking generally the public is intimidated by the cathedral hush of most galleries and museums and the general air they present of showing only high-priced jewels in glass cases. The carriage trade is already cared for to saturation by the plush background type of dealer; perhaps the way to reach masses of people is through the bargain counter, department store atmosphere to which they are accustomed.

At any rate the Art Fiesta held in the Oakland Auditorium on November 23 also attracted huge crowds. People here seemed particularly interested in the Art in Action and the Do It Yourself sections. The artistic standard of the 1000 or more works of art presented was on the whole surprisingly high and the prices surprisingly low.

Several shows of small things were held during National Art Week in addition to the main exhibition in the Palace Hotel building; among them one at the Courvoisier Galleries and another at the City of Paris. The San Francisco Museum opened several large shows.

One of these was a project conceived in all good faith with the object of acquainting Junior League members with the possibility of having portraits painted by local artists, which would be, at the same time, works of art. Names of sitter and painter were chosen with admirable fairness by the drawing of lots. The result was that some of San Francisco's best artists turned out some of the worst portraits on record. Perhaps flower, still life and landscape painters do not make, overnight, the best portraitists. Perhaps Kipling's over-quoted remark about East and West applies also to the atmosphere of mink and the odor of paint.

A jury of artists chose George Harris' portrait of Mrs. Whiting Welch, done in blue and green, for first prize in oils; Clay Spohn's pastel of Mrs. James K. Mills for second prize. A special award was divided between David Chun, for a drawing of Mrs. Joseph Johnson's Child, and Theodore Polos for his gouache of Mr. James K. Mills. The popular prize went to Matteo Sandona for a large, carefully finished pastel of Mrs. W. W. Mein.

The California Water Color Society show had lots of good painting in it. First prize was given to Tom Lewis for Fish in Pan; second to Joseph Knowles for Yacht Club, Coronado; special honorable mention to Milford Zornes' Snow at Lone Pine; honorable mention to Lew Davis' Corral.

John Stoll has a one-man exhibition in the Art Association gallery. Misha Dolnicoff shows two rooms full of drawings apparently sired by Picasso's more subconscious sketches.

Judged solely by the Society's show at the Legion of Honor, Sanity in Art must consist in overlaying the attempt to paint, photographi-

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cally, the more superficial aspects of things seen, with a rosy veil of sentimentality; and in avoiding like the plague any hint of structure, either artistic or physical, beyond the rather hazily seen surface of things. This aim, apparently shared by almost the entire membership of the Society, makes of art as innocent and harmless an occupation as the painting of forgetmenots on teacups, with about the same significance to the main stream of living art.

Maynard Dixon has a collection of recently painted Southwest landscapes at Gumps. D. W. P.

LOS ANGELES

Idle thoughts for a Christmas Wish Department. For once we would like to see an exhibition by an artist who is not "taking his place as one of the truly great contemporary artists." What with the catalogue blurbs becoming more ecstatic each year, the art is beginning to look like the proverbial Mexican Army; everybody is a General. Ballyhoo and promotion have been put to good usage, for there is no doubt that people are taking a more active interest in painting, sculpture, and crafts and that the index of public taste has risen considerably. As a result the artist has been stimulated. But a word of caution, gents, take it easy on the adjectives or you'll end up in the same boat with the Movie Moguls—all out of superlatives! Then what will you do when a really great painter comes along?

If you have had your fill of pictures of decaying houses, moody landscapes, and other peoples' bad dreams, hie yourself out to the Design Project, 2241 Cahuenga Boulevard, and look at a bright and colorful Christmas show featuring Jean Varda's Mosaics and collages, jewelry by his wife, Virginia, and a fantastic Christmas Tree. Varda's work is frankly gay and decorative, and what's more, amusing. Witness the "Daughters of the American Revolution." Varda, who works in the cumbersome medium of cement, paint, mirror and what-not, has nevertheless concocted a satirical and sophisticated essay on that pompous group which makes Grant Wood's version of the same subject seem like a ploughboy's idea of subtlety. Varda, whose smallest panels have a strong mural quality, possesses an original sense of color and shape, and uses materials in a highly imaginative and playful way. Such a combination of talents makes Varda a natural choice for mural decoration. Here's hoping someone has the foresight to turn a wall over to him.

Virginia Varda handles her jewelry with invention and wit, and turns out some very charming pieces. Especially interesting are the jewelry boxes in which she combines gesso and mirror in a novel fashion. The Varda exhibit will be on view until January 3.

John Decker, court painter to such movie stars and literary lights as John Barrymore, Thomas Mitchell, Gene Fowler, and Ben Hecht; court jester famed for caricaturing W. C. Fields as Queen Victoria, Harpo Marx as "Pinkie" (or was it "Blue Boy"?), was a recent exhibitor at the Frank Perls Gallery.

On view were, flower paintings and Decker's views on strikes, circuses and people. Of the portraits, the less said the better. Thin and obvious in color, these had the aroma of the movie bill poster. That Decker is capable of deeper and more expressive painting is proven by the flower pieces which had a quality of color and textural use of pigment lacking in the other works.

Curiously enough, there were no paintings of the motion picture world, no studios, back lots, parties or premieres, nothing to indicate that Decker is a man who is supposed to know those scenes from the inside out.

So far, no painter has done much of anything with this rich subject matter. We would like to see Decker take a crack at transposing this fantastic and fabulous world into paint.

Boris Chaliapin, and this is one reviewer who can refrain from adding who his famous pappy was, exhibited a large group of oils, watercolors and drawings at the Stendahl Galleries. Chaliapin, an excellent draftsman, possesses a kind (Continued on Page 42)



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BOOKS

THE CONSERVATIVE REVOLUTION, Hermann Rauschning (G. P. Putnam's Sons, \$2.75)—Hermann Rauschning, Prussian farmer descended from the Junker class but not of it, became President of what was once the Free City of Danzig. In the summer of 1931 he joined the Nazi party. In 1935 he left Presidency, Party, and Danzig, to live in England as an emigre. "The Conservative Revolution" is his apologia.

The book is invaluable; not for its facts, which have already been pretty well recorded, but for its revelation of the Prussian mind at its best.

Rauschning is no literary entertainer. His style is a tortuous Burma Road, and heavy going. He maddens you with generalities, he goes off on tangents, he splits hairs, he tries your patience. But if you stick by him, through the very thick and the very thin, you glimpse something that must be taken into consideration in assaying Germany today, and in anticipating Germany after the present war.

Certainly a man who has entered and quit the Nazi party is better prepared to evaluate it than the man who has done neither. His reasons for joining are easy enough to understand—once you manage to penetrate the fogs of his style and find out what the Sam Hill he's talking about. He—and many other enlightened and conscientious Germans—were convinced that the Weimar Republic was falling down on the job. He felt that it was moribund, backward looking; that, worst of all, the German people had lost faith in it. The Nazi movement, still chaotic in its program, already tainted with hoodlumism in practice, nevertheless had life, spirit, and courage to try the unexplored. Rauschning hoped that this abstract force could be harnessed, that it could be guided by wisdom and put to good use. Violence, irreligion, anti-Semitism—these elements, Rauschning once believed, would be sloughed off as the movement took shape.

What Rauschning and his group wanted was not a rupture with the past, not a new order, drawn on paper and imposed upon a nation; but a continuation of German tradition, cleared of such outmoded practices as might keep it from adapting itself to new world conditions. To this process of housecleaning he applies the name, drawn from Hofmannsthal, of "Conservative Revolution."

He denies that Prussia is the boogy-man of German history, the source of all war spirit, the sink of all iniquity. He records details of his own life—in perhaps the most valuable and certainly the most absorbing chapter of the book—as authentic illustration of the Prussian way: devoutly Christian, austere, intellectual, humorless, tolerant, practical. If this is not the whole synthesis of the Prussian, it certainly is material that should be taken into consideration.

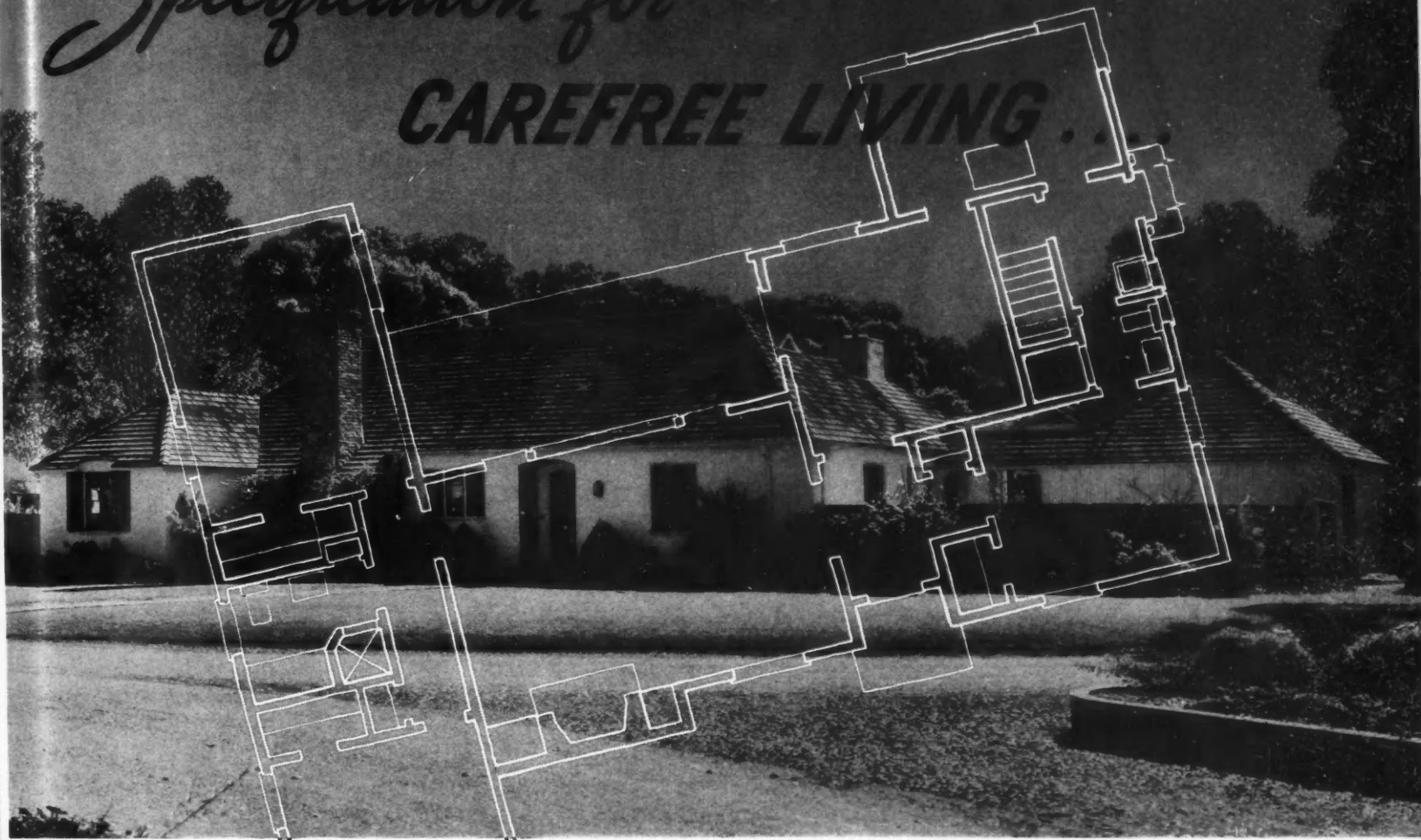
Rauschning has little time for the group of emigres who are attempting to reform Germany from the outside. The real work, he asserts, is going on in Germany now. He declares that the power of the anti-Nazi movement in Germany is underestimated. His sympathy is with the men in public life—he says they are many—who have remained on the job, who have conquered their distaste for Nazism in order to be in touch with German happenings and German thought. They live in terror that their activities may be found out, he says, but when the time is ripe they will know when and where to strike.

He regrets that German intellectuals, before the Nazi movement, were all on the side of the Left, in continuation of the nineteenth century trend of romanticism. They were all apostles of the class struggle—more or less as they are now in the United States. The class struggle, say Rauschning, is out of date; it has served its purpose. The problem of the twentieth century is to re-establish connection with the past. No doubt you can eventually dismiss his idea, but you'll find yourself doing a lot of thinking about it first. There is also a challenge in his paragraphs tracing Nazism directly to Marx. It's an uneven, perplexing book—but it's food for thought, if you care for thinking.

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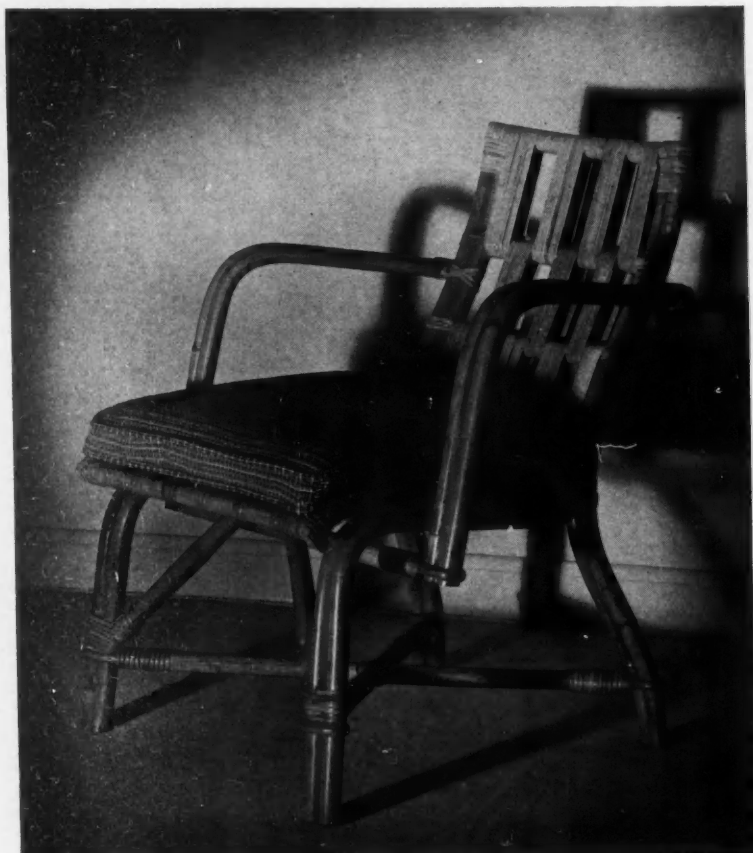
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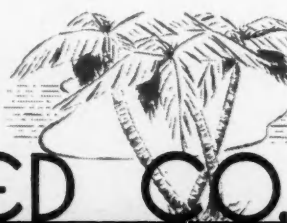
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December, 1941

ARTICLES

Organic Furniture	16
Turnabout	18
The Teacher Taught	19
"One Sometimes Wonders"	20
California Crafts	21
High Fidelity Sound	30
Duration Dormitories	34

ARCHITECTURE

House for Miss Patricia Detring Architect, Burton A. Schutt	24
House for Mr. and Mrs. J. J. Hutchins Architect, Mario Corbett	26
Shop for László, Inc. Designer, Paul László	28
Semi-Prefabricated Structure Architect, William Kesling	31
House for Mr. and Mrs. Richard Strauss Designer, Raphael Soriano	32
Farm Security Administration Project Architect, Vernon DeMars	34

SPECIAL FEATURES

Art	4
Theater	6
Books	8
Shop wise	10
Musee	14
Notes in Passing	15
Products and Practices	26

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THE COVER



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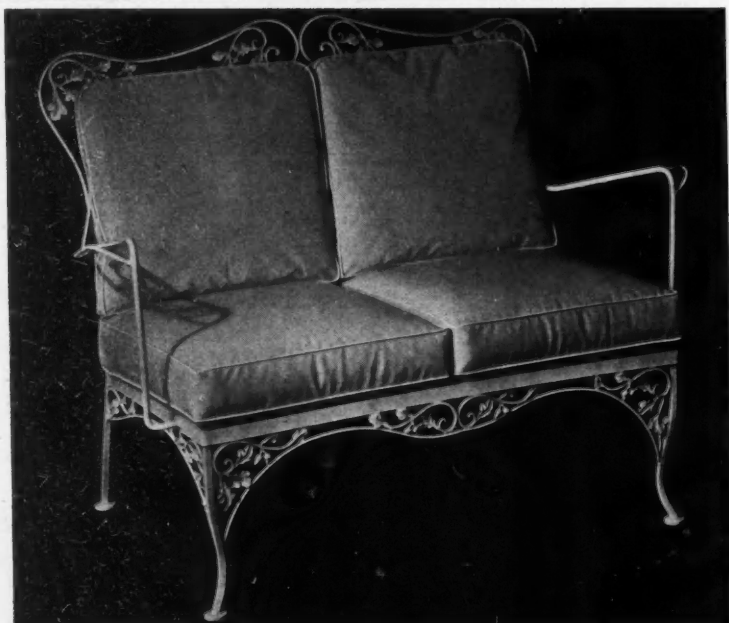


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MUSIC

THE LOS ANGELES BACH FESTIVAL

This year, as in past years, the Cathedral Choir of the First Congregational Church of Los Angeles brightened the narrowing weeks of autumn with another Bach Festival. The performances as a whole were by no means so outstanding as many we remember from past festivals. No event of vast memory occurred to be compared with the two playings of the *Art of Fugue* by Richard Buhlig and Wesley Kuhnle. Beauty did not drop like manna from the high arches as it did when the Smallman *A Capella* Choir sang the greatest of the motets with its gigantic six-part fugue, or when Sylvain Noack in the new freedom of his retirement from long, onerous duty with the Philharmonic played the *Chaconne* as I have never elsewhere heard it. Music is best made in freedom, not for money or for duty.

The *Mass* itself was a brevity, insufficient for those who had heard it during the two great seasons when Smallman gave it to us nearly complete. (The eminent Bach authority, Harvey Grace, in his book on the organ works firmly declares that no audience can be expected to sit through the entire *Passacaglia*, if it is played complete with fugue. The audiences whose enthusiasm has made this a popular work, as native to our ears as Beethoven's *Fifth Symphony*, have long since disproved this ridiculous under-rating of public appreciation. In the same way audiences will never be lacking for any courageous and adequate performance of the complete *Mass*.) One decided improvement should be noted: those portions of the *Mass* that were performed were given in the proper order; there was no more insecure recourse to the use of the *Sanctus* for a rousing finale.

The best singing of the Festival was undoubtedly that of the St. Luke's Choristers of Long Beach, a boys choir, who sang with a vigor and authority reflecting double glory on the musicianship and personal enthusiasm of their director.

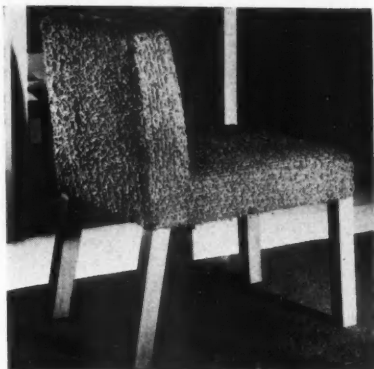
Robert Elmore, an organist imported from Philadelphia, displayed no qualities that could not be duplicated by several local organists. He is none the less an excellent organist—rather, he became so once he had gotten out of the way and out of his system a clumsy and distorted reading of the wonderful *E minor Prelude and Fugue*. His playing of the Chorale Prelude *Nun komm der Heiden Heiland*, clearly articulated in its three superimposed parts, could have served as a lesson to Mr. Biggs of Harvard, who played the same composition for the Festival last year. His deeply moving performance of the Chorale Prelude *Christ lag in Todesbanden* with its stumbling, broken bass accompaniment was the high point of the Festival. He also played well the *Passacaglia*, complete.

Bach Festivals have burgeoned during the past ten years. Unfortunately, knowledge of the range of Bach's best music has not been greatly widened by them. The *Second* still stands for all six *English Suites*, the *First* for all seven *Partitas*; the *Italian Concerto*, a work peculiarly requiring harpsichord, is still banged out on the piano; while compositions to be treasured by the listener, the *F minor* and *C minor Toccatas*, the *Four Duets*, the many *Preludes and Fugues*—and not only those from the 48, there is the notable *A minor* of the Leipzig period—are treasured all too securely by performers who do not, apparently, dare to play them. The *Third Suite* for unaccompanied violoncello, played by Alexander Borisoff, was on this occasion a notable addition, but played as though for a lesson. Fortunately conductors are less reserved in attempting new cantatas. The Festival opened with a pleasing performance of the Cantata 'Ein feste Burg,' sung by the Cathedral Choir, and included also a pleasing and effectively sung solo cantata.

But most of all I long for many more playings of the *Chorale Preludes*, all of them, the complete books, these most intimate prayers and praises of a man so intimate with God he did not fear to joke, to urge divine amusement and forgiveness that goes with understanding of the human weakness. Why do we not hear the little laughing Prelude *These are the Holy Ten Commandments*? Why do we not again share the heavenly wideness of the *Prelude* which opens and the *St. Anne Fugue* which concludes the *Third Clavierübung*, and the two three-part *Kyries* from this same book, which Bach lovingly engraved for us with his own hand?

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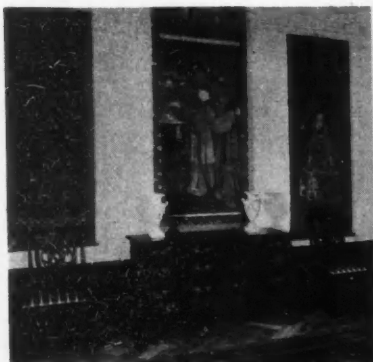
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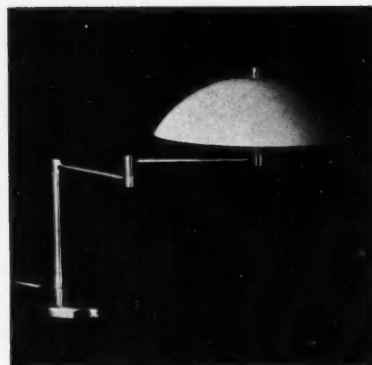


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Shop-wise

TABLE LAMP (923) at \$23. Satin chrome finish, serving arm. Sixteen inches high, 14-inch reflector, light ivory baked enamel bowl. Similar lamp (922), 18 inches high, 14-inch basket weave shade and 6-inch plastic reflector, also \$23. Alyne Whalen, 8760 Holloway Drive (BR. 2-4802), Los Angeles.



SMOKE doesn't get in your eyes with this faithful reproduction of an old cobbler's bench in honey-colored maple. Hand-made, it has a pewter ash tray, holds two packages of cigarettes, loads of kitchen matches and costs but \$5.50. One of many decorative accessories at Michael Sheridan Decorators, 268 No. Rodeo Drive, Beverly Hills. CRestview 5-7545.



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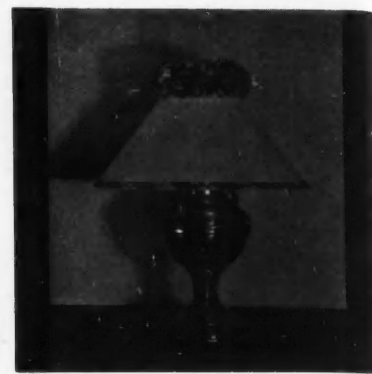


HAND-ETCHED Bohemian and amber bowl with a base of old Dutch coin silver is one of several rare art objects on display at P. J. Bachmann's, 6245 Wilshire Boulevard. If you're looking for something unusual, their Bohemian liquor bottles, in crystal, red and blue and their mezzotints, etchings, and prints are worth viewing. All of their Bohemian pieces are hand-cut and hand-etched. Priced from \$18 up.

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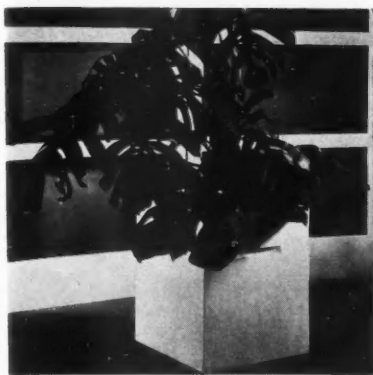
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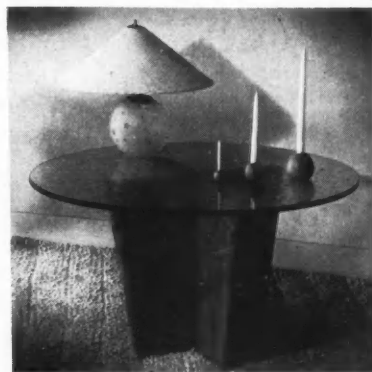
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Shop-wise

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THIS neat looking table with rough glass top is offered by Greta Magnusson, Swedish designer of modern furniture, rugs, textiles, lamps, and interiors. Glass top is 36" in diameter — priced at \$35. Many other useful pieces, suitable for Christmas gifts, are also available at her studio, 358 North Rodeo Drive, Beverly Hills. CRestview 6-6624.

TINY Christmas tree lamps used to make lovely shadow patterns. Lamps are concealed either within or behind the bowl and the shadows are cast by a few pine branches extending toward the wall from the arrangement. Shadows may be tinted by adding one or two larger lamps of contrasting colors. Suggestion from Northern California Electrical Bureau, 447 Sutter Street, San Francisco, California.



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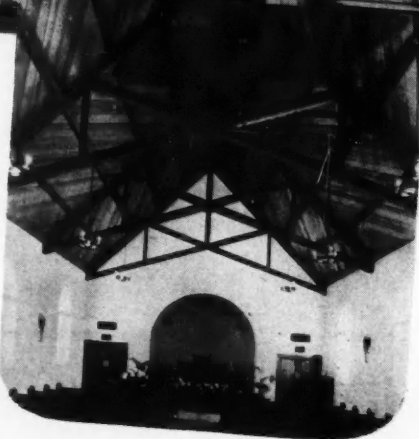
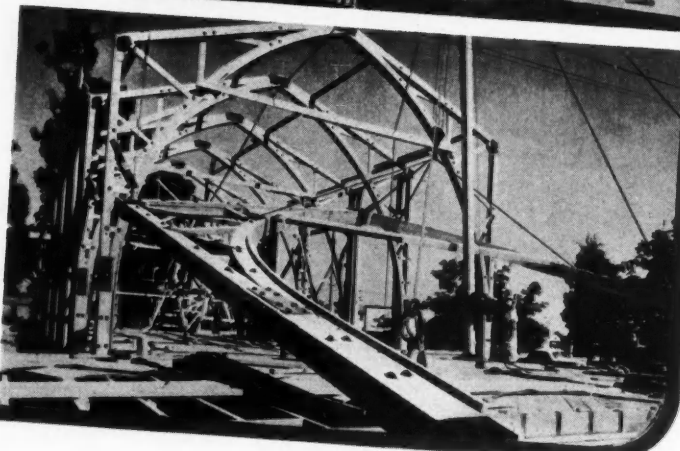
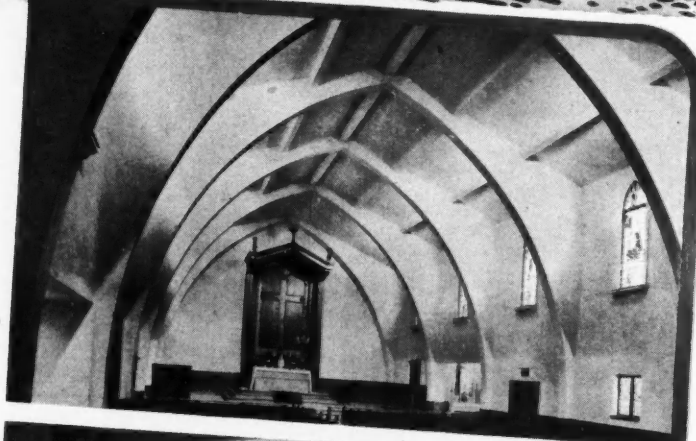
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Christmas is a Birthday

Too often, in the pleasant excitement of the Christmas season, we forget that Christmas is a religious holiday, celebrating the birth of the Prince of Peace, Whose precepts, now widely disregarded, still have the power to lead the peoples of the world out of their present travail . . . So we at Summerbell take pleasure in the thought that our work for Churches of all denominations contributes directly to the spiritual life of our people . . . And to all our friends in the Architectural Profession and the Construction Industry, we extend Sincere Christmas Greetings.



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Notes in Passing

• Word comes that Angna Enters is tearing through the provinces on her new tour and will arrive here to open at the Wilshire Ebell on Jan. 21. We don't know how you feel about it but that's going to be a mighty big evening for us. With a rose in our teeth we intend to ogle the wonderful lady from the very front row. We don't know whether she will be doing the number where she paints a picture and then gives it away or whether she intends tossing little white elephants to the audience, but this time we are going to get one, whatever it is. Advance reports have it that the new "Theater of Angna Enters" is not only very, very good, but one of her best programs.

We are not at all convinced that she can be a bit better than she always has been, but that she is one of the most exciting things on any stage hereabouts goes without saying.

We make no bones about the fact that we consider Angna Enters one of the wonderful things in this world. We feel very possessive and a little smug about her and we wish she was just our own secret so that we could be very superior about letting other people in on it. But the line of her admirers stretches, like the telephone cable, seven times around the world and all we can do is take our place in line and beam whenever she comes our way.

This time she will not only toss off her "Theater of Angna Enters," but prepare for her film debut in R. K. O.'s *Passage from Bordeaux* and look over the final proofs for her new novel which is to be published by Houghton Mifflin, very soon.

A busy woman, this Enters. One of the very best of the people of good will and just incidentally the greatest mime of our time.

• Among other things that are crowding into the busy season will be an exhibition given at the American Contemporary Gallery of pictures in the new medium of the silk screen. Some of the best work of the best artists working with this technique will be shown, and the whole business promises to be interesting and instructive. Clara Grossman, in charge for the last few months, has been doing a yeoman's job, and the gallery is rapidly becoming one of the best of its kind in this section. It is featuring much of the work of the younger and more promising artists hereabouts and giving them a decent showing for the first time in their lives. A competition of some weeks ago uncovered some really excellent work which deserved and got the attention of all those who take pleasure in catching the new, good artists on the rise. There is nothing of the sedate and nothing of the precious in any of the four corners of the large and very pleasant exhibition room at 530 North La Cienega Boulevard in Hollywood. One feels a thoroughly alive sparkle in the air and a drive and urgency that makes the use of the word *Contemporary* a happy choice.

• One of the very nice things about the Russians is their beautiful habit of poking fun at themselves. They've done it in plays and in books and now we have come across it again in a story told us with a great glee by an official of one of the U.S.S.R. trade commissions now in this country. It would seem that some five years ago a great American engineer, hearing of the fabulous things being done in the Soviet Union and not being able to get any very satisfactory detailed reports, decided to go and have a look for himself. On his arrival, the greatest of the Russian engineers took him in hand for a general tour of the Soviet Republics, reserving for the last the miracle of modern Moscow, and for the very choicest of the very last, the newly completed Moscow subway. With a great flourish, the American was taken underground at one of the largest and most impressive of the stations. After carefully explaining everything within eye-reach, the Russian engineer insisted that they step off the platform and walk down the tracks into one of the tunnels. Once there, the American listened with polite interest to a voluble and

enthusiastic report on how the designers had succeeded in perfecting a completely new synthesis of concrete and tile and steel that was leak-proof and shatter-proof and everything-else-proof. After forty-five minutes he suggested, pleasantly enough, that perhaps they had better get back to the platform because a train might be coming along at any moment. Whereupon the Russian engineer turned in fury, pointed an accusing finger at the American's nose and hissed, "And what about those lynchings in the South?"

• National Art Week has come and gone with most of the flourish and without quite as much of the confusion as it did last year. The public seemed a bit more aware of what was coming off and the artists a bit more knowing and less suspicious of rabbits in other people's hats. Miraculously enough there was a buying public in evidence and a few of the artists will have something to eat for the holidays instead of the usual cold stone of mere praise. Probably the most important and certainly the most practical thing that happened locally was a movement by some earnest and hard-working souls that persuaded some of the town's patrons to purchase a representative collection of the best to be had and present it to the Los Angeles Museum. It was a good idea that worked and we hope that everyone concerned is mighty pleased about it. We know that we are, and we have an idea that Roland McKinney is pretty tickled. Here we have a notion that should be repeated several times throughout the year. It seems rather important that the Museum be able to own and show the work of the many first-rate painters and artisans that are creating an international reputation for this part of the world.

• Christmas 1941.

Do your shopping early and don't forget to send Uncle Louis that lovely square-cut emerald nose flute he has been wanting all these years and be sure and remember to treat your own little self to that mink tippit you've been peeking at.

Happy, happy, joyous time—Christmas 1941.

News item: 600 Serbian rebels were shot yesterday by the German military command in charge of the Balkans.

Buy the new tricycle that little Willie has been whining for and of course you know that you can get that bracelet with the bangles for Aunt Emmy for a mere pittance. Not much more than it would cost to contribute a kit of anti-tetanus serum for desperate Russian children.

If anybody wants your contribution for bread and medicine to send to the Chinese fighters on the farthest front of world democracy—if some stubborn, annoying, thoughtful group of men and women are giving up their time and energies to snare a few dollars out of your pocket-book to provide beds and splints for the broken bodies of the people in the stricken countries of the world—make them work and sweat for it—make them give you music and dancing—make the musicians play for your pleasure and the singers contribute their talents for your fun—make them give you dances and bazaars and amusement. Get something for your money. But after you've gone home and your stomach is full and you've had a too, too divine and enchanting evening, jingle the rest of the pennies that you have carefully kept for yourself and notice the nice, cold comfort you get as they dance in your purse.

Three cents a day keeps the life in a Chinese child.

A dollar buys bandages to staunch the blood of the fighting men and women of Russia.

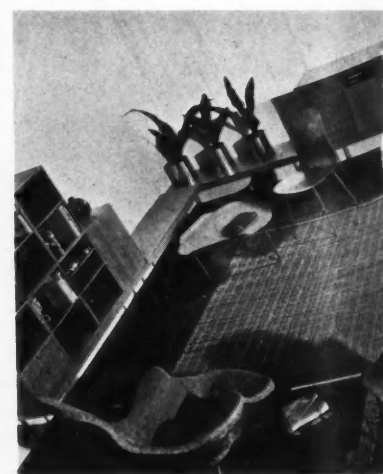
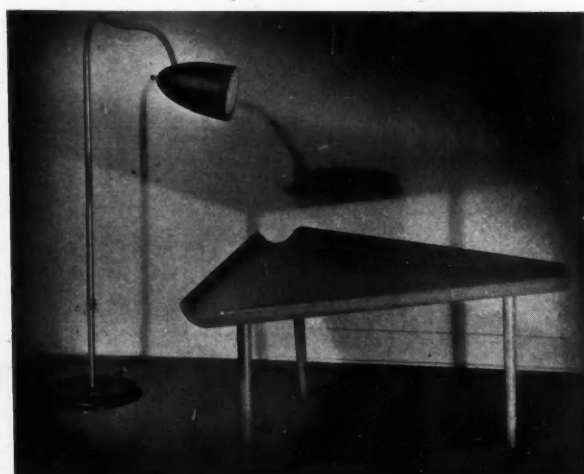
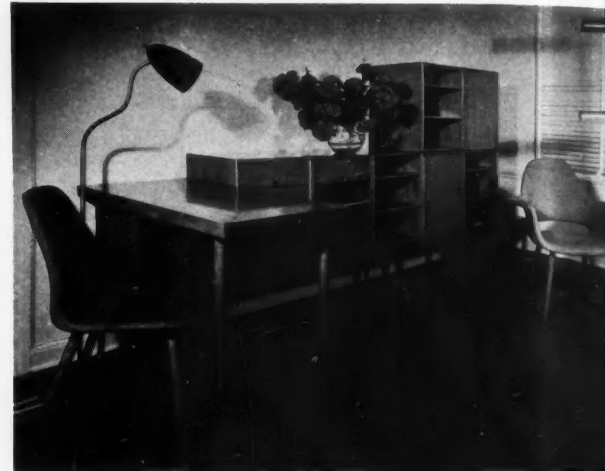
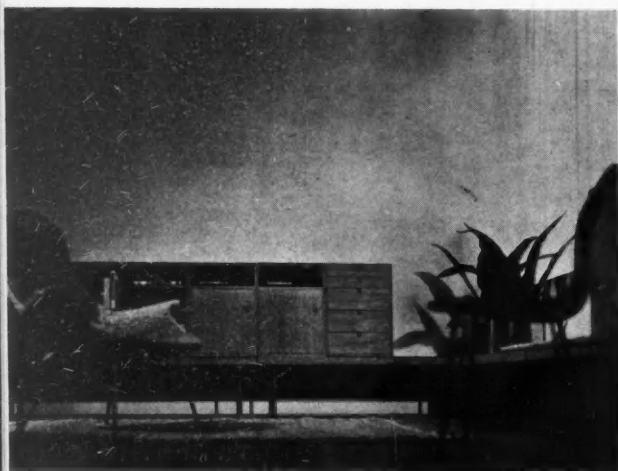
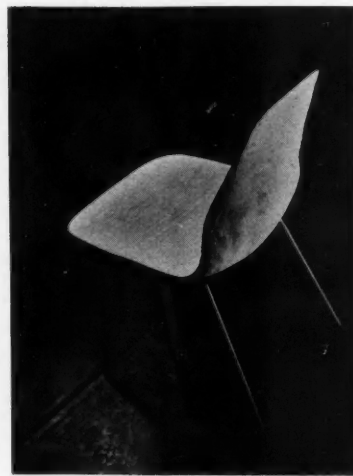
The price of a new car will buy an ambulance.

The freely given pennies and nickels and dimes and dollars of the good people of the world will keep a light alive to warm your soul by.

Merry Christmas—1941.

Winning furniture designs by Saarinen and Eames from the Museum of Modern Art Competition

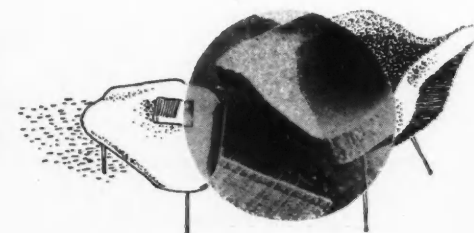
Three stages in the development of a side chair to be used either with a bare wood surface or with fabric on rubber. A shell is formed of strips of veneer and glue laminated in a cast iron form. Support is secured with a minimum of material.



One of the twelve stores sponsoring the competition with the Museum of Modern Art is Barker Bros., Los Angeles, California



A "two-way" chair designed for sitting and lounging of cast rubber supported by thin wood shell. A Saarinen and Eames design not produced because of rubber priorities





By Charles Eames

• Had the Museum of Modern Art's Competition been held this year instead of last, a possible program would have required the competitors to design furniture restricting themselves to the materials and techniques not absorbed in National Defense. That would have been quite a trick but the Competition was held last year and the Museum's view was a much longer one. It was attempting to put new life into an industry which had become ingrown. Their aim and the aim of every competitor, I am sure, was to provide the largest group of people with good furniture within their means.

The opportunity was a rare one because of the unique phase of the Competition which provided contact with manufacturers and an outlet for the winning designs. When the show opened at the Art Museum and the cost of the pieces announced, it was held by many that the main purpose had been defeated and that most of those for whom the furniture was intended could look but not afford to buy. To some, the obvious reason was the high cost of "Merchandising"—that great difference between the cost of manufacturing and the cost to the consumer. It is part of a complicated system that is to the uninitiated a complete mystery, and no matter how illogical and costly it may seem, it applies to virtually all furniture—that of the Competition suffering no more than any other.

Had the sole effect been to produce immediately acceptable and reasonable pieces, it could have been accomplished by closely studying the processes of mass production in the furniture industry and designing strictly within these techniques. These are techniques which have attained an almost incredible efficiency in the production of forms originally conceived as wood handicraft. Joints belonging to the hand technique art made by machinery and machinery covers them with the decoration that for centuries hands

ORGANIC DESIGN

have formed. It would be perfectly possible to eliminate some non-essentials and create pleasing proportions but the design could never deviate from the ingrown production pattern. The danger here is that the change is apt to be superficial and lead further up a blind alley.

There is another approach to the problem—one which should pay the greatest dividends in the long run, but it presents various immediate obstacles—economic and otherwise. That approach is to ignore all materials and techniques to determine as completely and clearly as possible our needs in furniture. Then to search for the materials and techniques which can most appropriately fill this need. Because of quantities involved these are apt to be found in factories where the efficiency of mass production is essential and form submits to no compromise. Factories making electrical equipment, airplanes, tools, or any of the many useful things which have never had "art tradition."

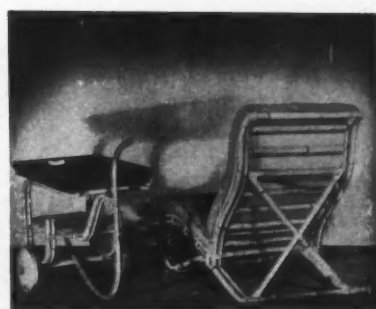
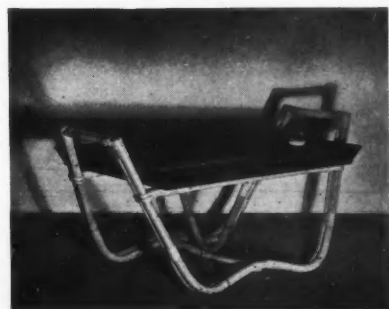
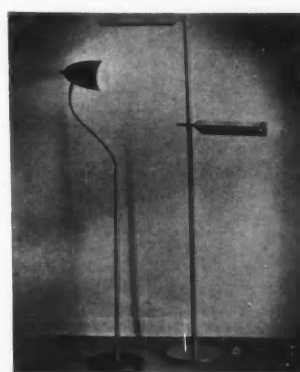
In the three-way curve laminated shell construction and the rubber weld Eero Saarinen and I felt that we had found processes that would go a long way toward filling our ideas of the chair need. Techniques not long out of the laboratory stage, they were developing rapidly along mass production lines and in a few years would surely be producing efficiently and economically.

That they were being used primarily in defense production was significant because it insured their growth and promised great possibilities when the war needs let up.

With no preconceived ideas of form we worked simultaneously with factory technicians and many experimental sitters and as the chair forms developed we, too, were surprised and as we worked with them, we found them pleasing.

Priorities and the time limitations forced many compromises, but the Museum of Modern Art, having broadened the horizon of an industry, enabled this type of solution to be manufactured and merchandised, a process which otherwise would have taken years of propaganda and persuasion.

It will be several years before the full value of the Competition can be judged, but if its influence has made it easier for new and appropriate structural systems to be used for comfort in our home life, a great deal will have been achieved. That this comfort will be accompanied by aesthetic satisfaction we have no doubts.



Above right: lamps designed by Pfisterer. Textiles by Antonin Raymond. Below right: rattan furniture designed by Anderson and Bellah. Photographs of actual furniture by Ralph Samuels, courtesy of Barker Bros.

TURNABOUT



The Story of an Idea, by Forman Brown

THEATER people in New York shudder and turn pale at the mention of Los Angeles. "Worst show town in the country; It's poison," they moan. And they have some justification. A few road shows each season, with star names, do a roaring business in Los Angeles—for a week. Others, equally good, but without star names, survive for a few days and silently depart to greener pastures. And as to legitimate theatrical enterprises originating in the City of the Angels, a genuine success is so rare as to be phenomenal. Definitely the angels that gave the city its name were not of the Broadway persuasion.

There was, it seemed to us, but one sort of theatrical venture that stood a ghost of a chance—and that was the theater that was basically so novel that it would be talked about, and so small that it could afford to "hang on" until the talk brought its inevitable harvest of paying customers. This at least was our theory, and on it we gambled in starting Turnabout Theater. And while it is still, perhaps, after only five months, too early to be brash, we begin to believe that our estimate was valid, and that our theater is at the beginning of a long career.

"We," of course, comprises my co-partners of the Yale Puppeteers, Harry Burnett and Richard Brandon, and our new partner, Dorothy Neumann. We had talked furiously and fruitlessly for years about a permanent theater where we might combine puppets and people. Our former puppet theaters, in Olvera Street, in the White Mountains, in New York, had given us the taste—and three years of trans-continental touring had whetted the taste into a definite determination to settle down and try out our ideas. The actual "turnabout" idea, however, was one of those sudden inspirations that seem heaven sent, and yet that, analyzed, seem disarmingly obvious and simple. The problem, of course, had been to devise some type of stage that would accommodate puppets with all the elaborate paraphernalia they demand, and human actors as well. After endless brain-wrackings, in which puppet stages that would fly, would revolve, would disappear in the floor, were discussed and discarded, the simple device of having two stages, and seating the audience between the two on reversible seats, seemed almost too pat a solution. But it worked—and puppeteers are notorious pragmatists.

Once the form of the theater was decided upon a host of minor problems arose—all, as it proved, with fascinating and many with quite unforeseen solutions. The immediate one, naturally, was the actual building of the theater, for obviously to remodel an existing theater would have involved alterations much too expensive. We were fortunate indeed in finding a builder who liked our idea as much as we did, and whose enthusiasm was further whetted by the fact that he had once visited our Olvera Street playhouse and been confronted with an S.R.O. sign. So Turnabout Theater was built, and in July, with all problems at least tentatively solved, we opened.

Typical of these problems was that of the reversible seats. After

canvassing every possibility, from piano stools to barber chairs, we found the Pacific Electric Railway was dismantling some old interurban cars, and we were able to buy seventy seats—enough to accommodate the one hundred and forty people our floor plan called for. Reupholstered they were comfortable, practical, and above all, amusing. But how to number such seats? How to explain over the telephone to Mrs. Entwistle, slightly deaf, that if she occupied a seat in Row "B" for the puppet show, she would be in the ninth row for the revue? So at last we decided to dispense with numbers entirely, to give each seat a name (this to help its occupants find it again after intermission), and to adopt a policy of first come first served." "After all," one of us remarked, "turnabout is fair play"—and we were promptly provided with a slogan. Since the seats were in pairs they were named for various familiar "verbal twins," such as "Hot and Bothered," "Free and Easy," "Toccata and Fugue," "Gilbert and Sullivan," etc.—and the difficulty was not to find seventy names, but to eliminate a hundred more that seemed to have equal claims of pertinence and piquancy.

But whether the names were right or not, the seats were a great success—and the high-spot of the evening was immediately discovered to be the moment at the conclusion of the puppet show when, with resounding clatter, the seats are reversed. So we found at once that, however good might be the performance we could put on its two stages, it would still be the theater itself which would be the stellar attraction with the public. So we have carried the "turnabout" idea into every department of the theater as far as seemed feasible. The programs, for example, are printed half one way, half the other, so they, too, must be turned with the seats.

In view of the importance of the physical property itself, we have tried to make the whole atmosphere as attractive as possible. The audience enters the theater through an olive-shaded patio. The walls of the auditorium are a pale salmon and deep russet. The plaster work on the boxes and proscenium arches is coyly rococo with cupids in profusion, and it is painted the palest of pinks, with much gilt. The cupids themselves are outrageously blonde of hair and blue of eye. The stage curtains are dull red, the carpets and upholstery deep blue, the chandeliers brass, dripping with crystals. It seems to us, and to our audiences, a cheery and yet completely theatrical place.

The productions, as well as the theatre, were a serious problem. The puppets we were sure of: the three of us had given hundreds of performances with them for years, Harry Burnett making the figures, Richard Brandon managing the troupe, and I writing the plays and songs. The revue, however, with actors to be hired and trained, was a different story, and we were delighted when Dorothy Neumann, a product of Carnegie Tech and Yale, joined us and took over its direction. Even with our best efforts our first production was disappointing, but soon we hit our stride, (Continued on Page 39)

THE TEACHER TAUGHT

A group of professional writers turn teachers and find a lot of things they didn't know

by Viola Brothers Shore

The Boomerang is an old familiar story pattern. Mr X starts in motion a train of events intended to undo Mr. Y and somewhere the train gets switched so that Mr. X winds up under the wheels, to the general satisfaction of everybody—except Mr. X. That is what happened to us when we started a Writers' School to teach new writers what we ourselves had learned about our craft. When it turned out that we were learning more than the students, we shared in the general satisfaction.

The Writers' School is such an accepted part of Hollywood and of our lives it is hard to remember that three years ago it was only a gleam in somebody's eye. It was not an idea which came to us out of the blue. In New York the League of American Writers had been running a school since 1935 and we of the Hollywood Chapter had followed with interest the growing strength and scope and effect of this pioneering venture. The League had been asked to participate in educational conventions; The National Youth Administration had requested scholarships in its classes; and following the initiative and example of the League, Columbia University Extension had added a course in Pulp Writing to its curriculum.

The School was deluged with letters from young writers in all parts of the country who could not attend the courses, but who wanted the kind of professional guidance League members were extending to younger craftsmen. The League responded by setting up regional summer sessions, such as the Cumberland Mountain School which attracted and fused in common purpose young writers from all over the South. Writers had broken through the bounds of typewriter ribbons and the barriers of book jackets and were meeting the live and living problems of their time. It was a far cry from the old days when they were still arguing about the advisability of venturing out of the ivory penthouse.

It seemed to us, here in Hollywood, that our greatest usefulness lay in teaching how to write for the screen. There is probably more desire to learn and less opportunity to find out about the screen play than any other form of creative writing. Hollywood is full of good people who want to write movies—who are rendered desperate by the close proximity and the barred gates of the studios. And even inside the studios hundreds of young people are trying desperately to climb out of little cubicles and readers' chairs and script departments into writing assignments.

But screen writers are supposed to be notoriously overworked preoccupied, high-priced egotists. Could they be induced to give their time, unpaid, to teach others what they had learned? To our own surprise, we found that they could. For our first semester, three Academy Award winners volunteered their services and on our screen fac-

ulty we had Sidney Buchman, Sheridan Gibney and Dudley Nichols.

Over 130 students answered our first call for registration. And in addition to the scenario classes they attended courses in Radio, by Irving Reis; in The Novel, by W. L. River; and my own class in Short Story.

Every one of us approached the business of teaching tentatively and with misgiving. I remember our palpitating concern that the classes should be small. Perhaps we thought that our weaknesses and inexperience would not show up so badly in a small group. Or maybe we thought there would be fewer people to know and tell about our mistakes. We came together to discuss our experiences, and it was at one of those early faculty meetings that we made a startling discovery—that we shared in common one exciting experience—we were learning so much from our pupils—not only about teaching but about our own craft—that the school was for every one of us a rich and exciting adventure. And this excitement was shared by writers who came as guest lecturers for one evening. They wanted to come back. They wanted to undertake more lectures—in some cases a whole course!

We approached our second term with less misgivings, but even more enthusiasm. The students had taught us what they wanted to learn and how they wanted to learn it. They wanted to learn to write by writing—and not by listening to lectures which might be attended with or without concentration. And the way to bring out writing talent is by demanding writing—not by relating personal experience, no matter how engagingly. The personal experience is extremely useful in helping young writers to solve *their own writing problems*.

And so, last year, we planned workshop courses. All our screen classes were laboratory workshops in the actual construction of the screenplay. Even the elementary course, under the guidance of Michael Blankfort, settled down, after a preliminary survey of motion picture technique, into the group construction of an original screen story. The two advanced classes, led by David Hertz and Paul Jarrico, followed the same method, a procedure closely resembling what actually happens inside a studio. The completed screenplays are at present being offered for sale, and the proceeds, when and if, will be divided among the students who participated and the school.

In addition to the screenplay there were three courses in the short story, classes in the novel, the stage play, non-fiction writing, the history of American literature, radio, film analysis and criticism, and a class in writing for musical revues. Our registration had mounted to over 250.

The students began to assume an increasing responsibility toward the school. They not only shaped and improved teaching methods but (Continued on Page 39)



Herbert Matter

"ONE SOMETIMES WONDERS"

Notes on Art, Prices and Industrial Design

by Antonin and Charlotta Heythum

● During National Art Week you may put in a five dollar bid for a framed, handpainted picture approved by a jury, and if you are lucky you may actually take it home for the five dollars.

There are certainly many people who do not feel that there is anything wrong behind this fact. People have become so used to thinking of artists as men who, for the sake of posterior glory, resign themselves to a life of near-starvation. Those people come to the conclusion that decent living-conditions may even kill the holy flame of the artist's creative imagination, forgetting that some of the greatest artists of all times have lived and loved to live in comfort.

What kind of art do people expect to support in paying five dollars for a work that has taken hours, if not days of actual manual labor in addition to material and imagination? If an original painting is not worth more than five dollars it is not worth the five dollars. It is likely to be the work of an amateur which should not be for sale at all. What kind of artists do people expect to be faithful to a profession which, in a world that measures all values in figures, is estimated lower than almost any other?

To overspeculate on the artist's idealism seems unfair if not immoral. It hurts not only the artist but art itself, and in return it hurts society in general. Where art is made cheap art appreciation will naturally suffer.

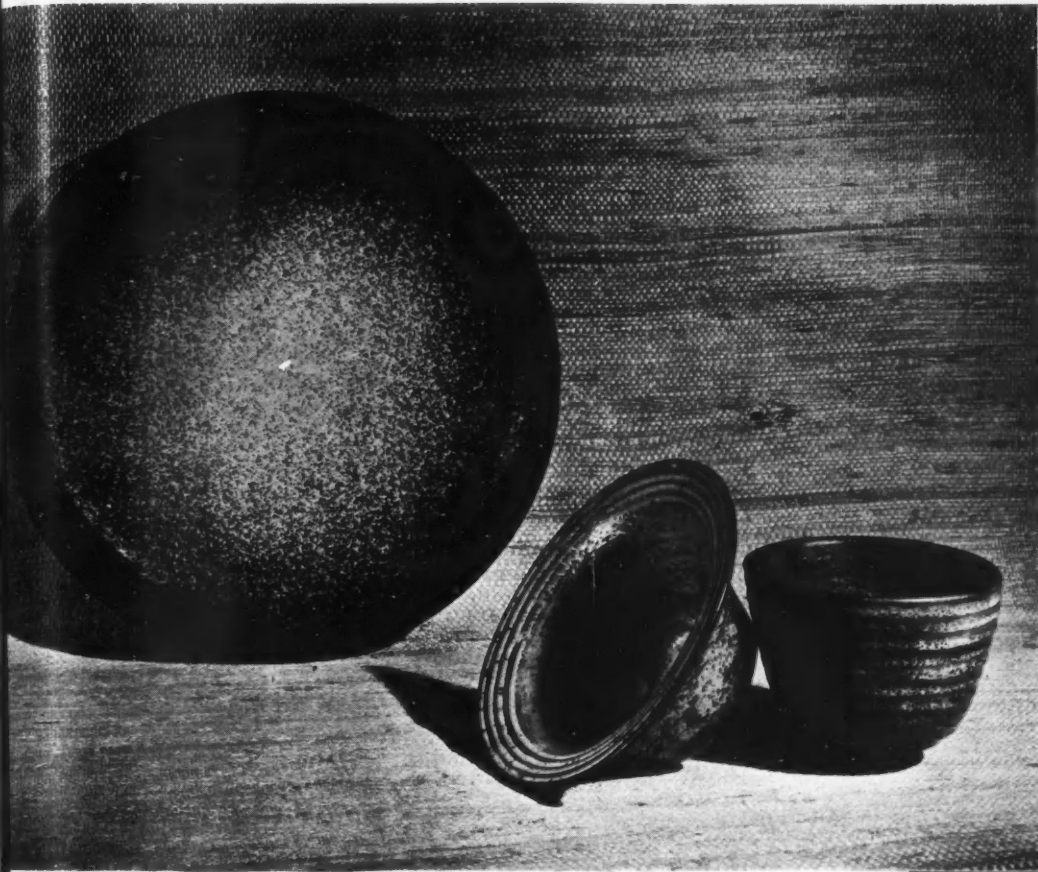
Something happened to us a few weeks ago which seems to illustrate this point. We are the proud possessors of a beautiful Calder mobile. When we had to leave New York for Pasadena, we realized that a few thousand miles would lie between us and the possibility of seeing "Calders" whenever we wanted at his phantastic shop on a hilltop in Connecticut or at the Museum of Modern Art. When we found that we might not have an opportunity for many months to be charmed by one of these graceful, fascinating tin-and-wire animals, we did something for which some people would consider us crazy, if they knew the budget on which we have to live. We made a deal with Calder to send him ten dollars monthly for a period of twenty months to have a mobile made to order. He made it and it now hangs from the ceiling in our studio. Its leisurely moving gracefulness charms everyone who comes to see us. We would not ordinarily disclose the price we are paying for this pleasure. We are

doing it now because it illumines the theme of this article. Here is the reason: One day one of our visitors, who happens to be a designer of considerable merit, expressed his admiration for the mobile. His admiration was sincere, but he expressed it in a way that seemed strange and sadly significant to us, saying, "I love that; I'll go home and make such a mobile for myself." Does it not seem that something has gone wrong with people's appreciation of art or genius when they think they can "go home and make" a Picasso or Renoir or Calder for themselves, or feel that they may go and do the work of Millikan or Einstein?—This same designer will agree with us on the other hand without doubt, that something is unfair in cases such as recorded by colleagues of his: an architect has designed a chair for his client which some factory produced for him and which was sold to the client at the price of twelve dollars apiece. Without asking the architect's consent for using the design for additional chairs, the manufacturer made and sold the same chairs for twenty dollars apiece. That he increased the price of the chair proves that he appreciated the quality of its design, without feeling compelled, however, to pay royalties. Another manufacturer advanced into the twenty dollar price range a chair which had been designed and estimated for production in the five dollar range. Needless to say, the designer's fee was not increased accordingly.

When someone takes an orange from an orange grove, he is forced to pay a fine. The protection of material goods has been fairly well settled by laws. The protection of intellectual goods is, in many instances, almost null.

Although designers, architects and artists in general are naturally concerned to find ways of adjustment in all these matters of fair reward and of protection of their ideas or designs, most of them are equally concerned with entirely idealistic problems. They want to make a better world. They want to make life and things more beautiful. They are spending sleepless nights after some economist has told them that what they condemn as bad design in industrial products is necessary to keep the intricate machinery of industry going and bring in the means to pay for scientific research and technical progress. Because intelligent designers do not believe in bad "styling" as a means to increase sales and finance progress on the ground of artificial augmentation of the "obsolescence" factor, they spend eventually a night's discussion on the economists argument and on their doubts about it. They feel sure that it is possible to find a more direct and cleaner way to finance progress. The "obsolescence" factor leads them to the "public taste" factor which is made usually the goat when it comes to aesthetic criticism in the field of industrial design. But what is generally termed "public taste" is largely just another industrial design product, produced by an omnipotent advertising machinery. It is not something that leads but rather something that is led. This has been proved several times, in a better sense, too, by the successful campaigns led in some countries by groups of educated aestheticians, by architects, designers and free artists, who took the initiative in public taste education. To illustrate what may happen to "customers" whose taste and good sense does not blindly submit to a dictated fashion of the day, we hope to be excused for another "true story." The following experience was in one of those fields of industrial design whose products seem to suffer most from the manufacturer's desire to create "obsolescence." Having furnished homes in Prague, Paris and London and then left them to an unknown destiny, we have become rather superstitious as far as the establishment of a household is concerned. We try to live with a minimum of equipment. Counting the guests we expected one day for tea, we found our teaspoons were scarce. It seemed simple enough to go and buy some in the nearest five and ten cent store. The idea was too simple; the spoons turned out to be a very complicated affair. They were there, of course—three kinds of them. Their handles were nicely decorated with flowers and fruit-garlands or other patterns trying to imitate the technique of handmade and hand-decorated silverware, trying to imitate the silverware of kings and wealthy aristocrats who had to show that they had the money and might to hire a (Continued on page 38)

LAURA ANDRESEN



Photographs by Ralph Samuels

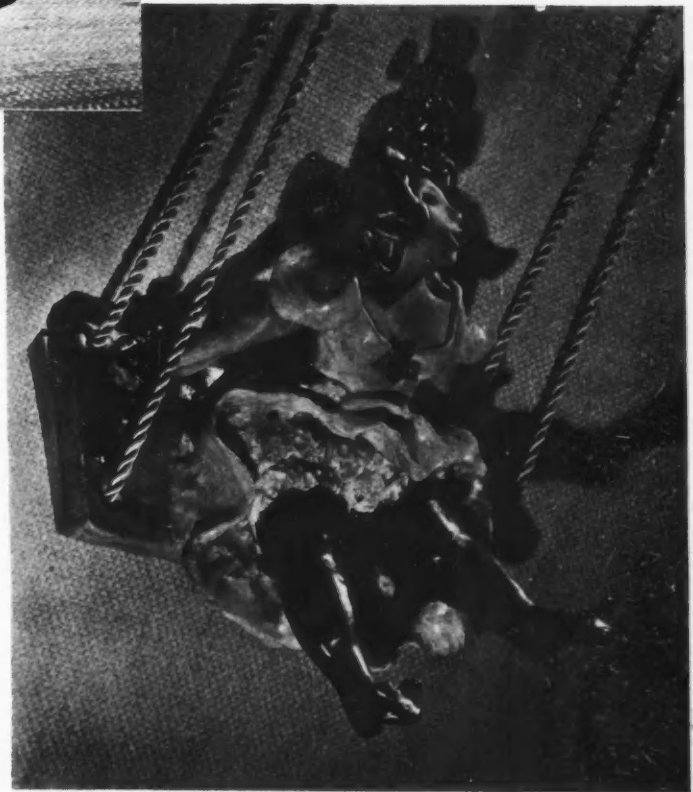


THE NATZLERS



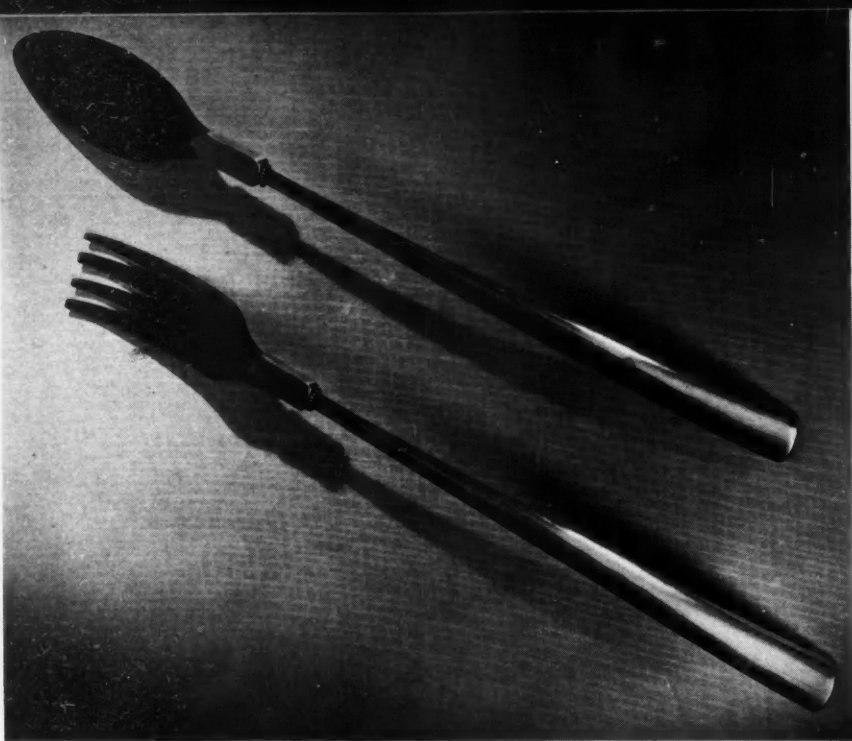
PHILIP PAVAL

BEATRICE WOOD



California crafts

Continued on the following page



PHILIP PAVAL

René Williams



VIRGINIA PARADISE

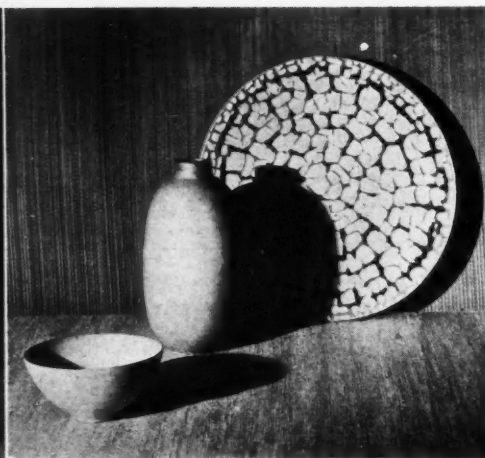
*Some western
craftsmen show their
recent work —*

● The work shown here represents only a small part of the wealth of craft material by western, and particularly California artisans. The field is rapidly losing its regional character and the products are in active competition with the best that is being produced in America. The large group of native crafts people has been augmented recently by many of the great European workers who have come here to continue their brilliant careers in the western world. The trend is slowly developing toward the organization of many allied crafts and in the future we might expect a number of western guilds and associations that will sponsor and fabricate the finest designs available. Lacking such organization the crafts people working independently have been able to create an enor-

Photographs by Ralph Samuels



BEATRICE WOOD



THE NATZLERS



WEAVING, BY TILLI LORCH



HAZEL WASHINGTON

Continued . . . *California crafts*



LAURA ANDRESEN



GLEN LUKENS



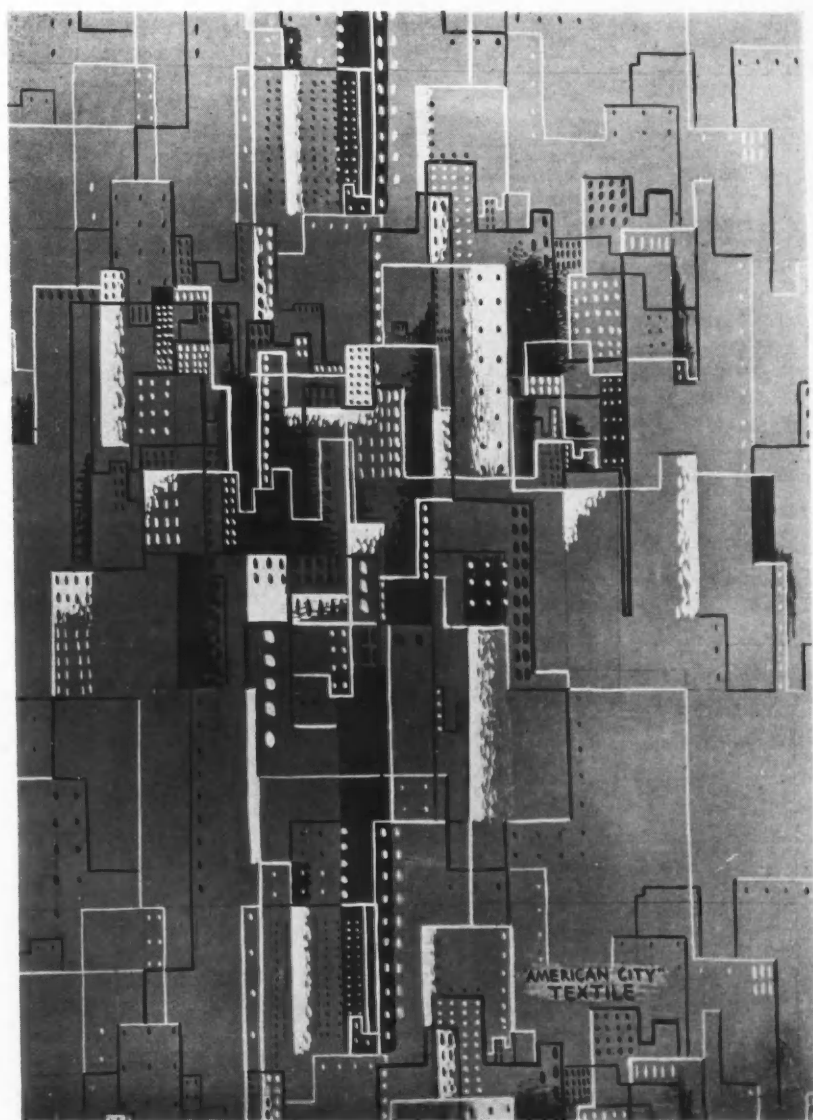
GRETA MAGNUSSEN-GROSSMAN

mous demand for the best examples of their work in the most exacting markets of the country. These people, whose taste and discrimination in form and texture and material, are creating a standard for these beautiful and useful things with which we live in most intimate association.

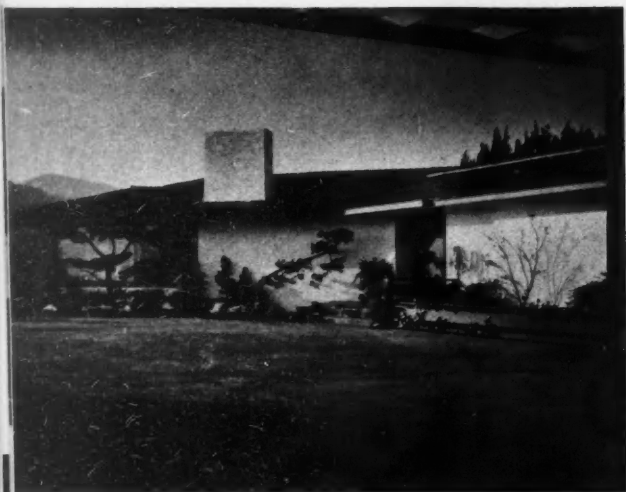
The willingness to experiment on the part of individuals has enabled a large group of these talented designers to project their ideas in concrete form with the result that they have adapted their techniques to the most efficient patterns, and developed the usefulness of their products to the *need* that impels creative work in any good craft.



GLADWYN BALL



"AMERICAN CITY" TEXTILE BY BERNYCE POLIFKA



Photographs by Maynard L. Parker



In the Far Eastern manner

BEAUTIFUL details and ideas from Japan and China have been used effectively by the architect to form a gracious spirit in this house built on the western slope of a mountain in Bel-Air. No attempt has been made to follow any strict precedent but every consideration was given to the creation of a pleasant environment which would express the Pacific point of view. The house holds the sea to the west in its wide embrace, and a broad view is enjoyed from all the major rooms in the house.

Each room has a close flowing connection with the garden, particular attention having been given to a free circulation throughout the house by the elimination of halls.

The house has a shake roof with wide eaves which overhang the white stucco walls. In the garden which adjoins the gallery, split redwood was used for the fence and shutters and redwood sawed trunks were used for the paving. The stone used in the garden for walls and the waterfall was quarried on the site. Simple wall surfaces of stucco and glass alike were planned to receive the planting both inside and out.

The entrance hall is separated from the gallery by a fret-wood screen of mahogany hung with delicate bamboo blinds. The entrance hall and gallery walls are of grass cloth.

Owner, Miss Patricia Detring

Location, Bel-Air, Los Angeles, California

Architect, Burton A. Schutt

Furniture, Paul T. Frankl

Builder, Frank A. Woodyard

Landscaping, Frank's Nurseries





The living room with its large corner window commands a view of the sea on one side and the Japanese garden from the bay window on the opposite wall. It is finished with plaster walls painted a soft gray. Bleached mahogany forms the finish around the fireplace and the bookcases. A wide sliding door of factrolite glass forms the adjustable division between the living room and entrance hall.

The master bedroom looks out to the sea on the west and to a private garden on the east which contains the swimming pool.





AN OUTDOOR TERRACE ADJOINS THE LIVING ROOM

Country house

Owners, Mr. and Mrs. J. J. Hutchins

Location, Paso Robles, California

Architect, Mario Corbett

Interiors, Rino Lanzoni

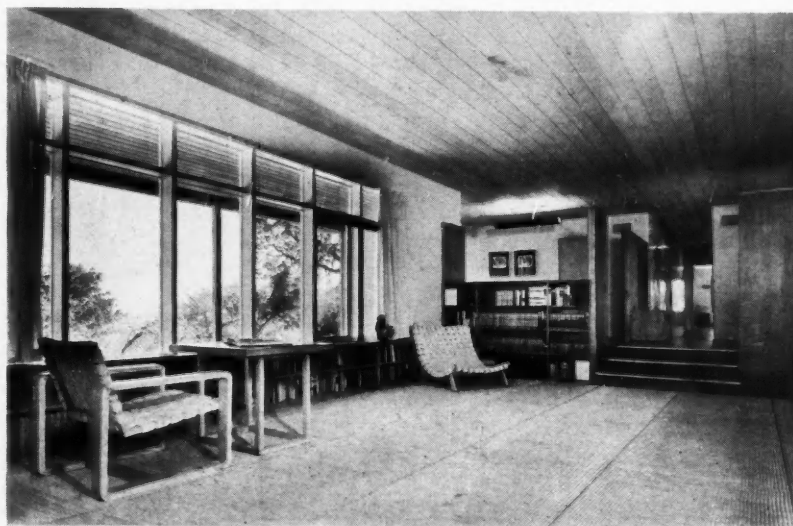
• This farmhouse, while contemporary in conception and execution, suggests the architectural heritage of the surrounding landscape in the heart of the California Mission country. Construction is of light redwood and glass. The well developed plan provides spaciousness and a different view from every room. A masonry wall faces the road and circles one corner to form the massive chimney at the end of the living room.

A den off the entry affords privacy for after-office-hours clients of the owner. A closet for guns, golf bags, and fishing equipment and many bookcases form interesting features of the den. Folding panels above low cases separate the dining room and living room and allow service without distraction to guests in the living room. A combination kitchen and service porch centralize the working areas. A curtain-partioned nursery-playroom adjoins an outdoor patio.

The well designed scheme provides complete indoor and outdoor recreation facilities to compensate for rural isolation.

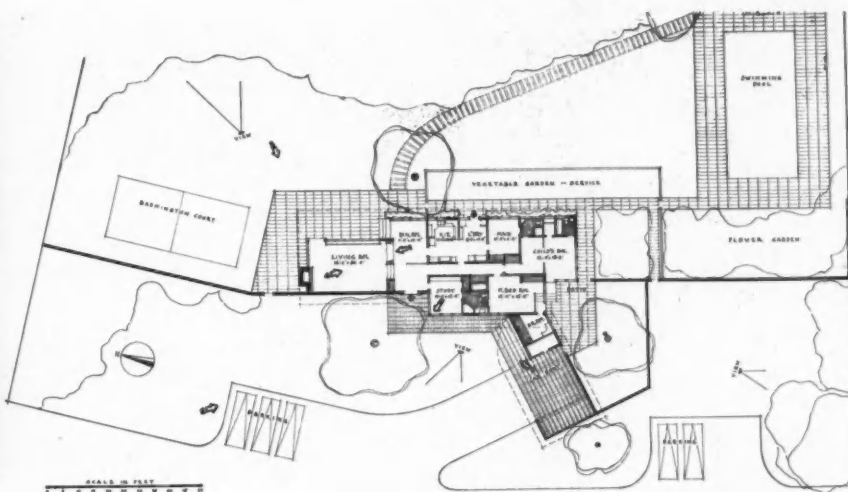


AN ENTIRE WALL OF GLASS IN THE LIVING ROOM OPENS TO THE VIEW





OVERHANG PROTECTS WALK TO ENTRY



Photographs by Philip Fein





NEW SHOP

Paul László designs a new home and furnishings for László, Inc.

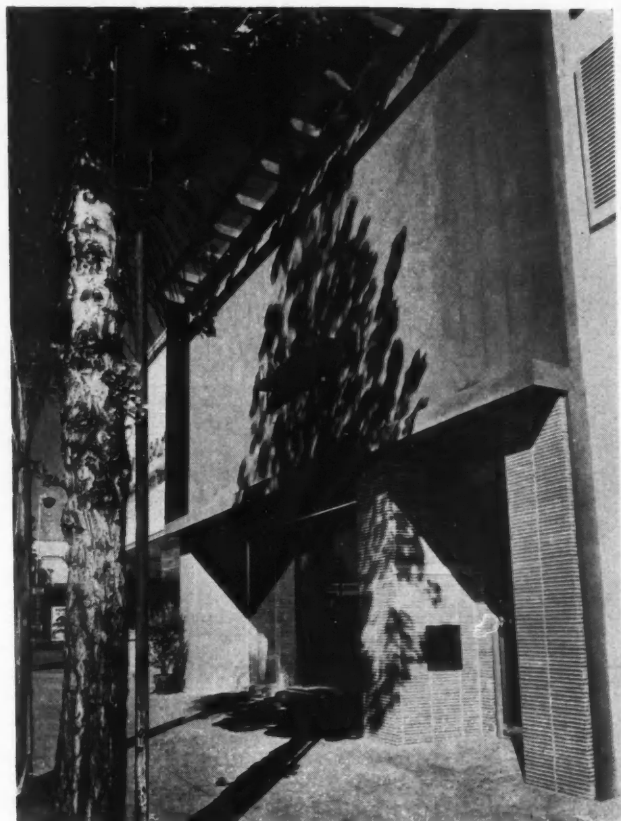
Photographs by Julius Shulman



Owner, László, Inc.

Location, Beverly Hills, California

Designer, Paul László



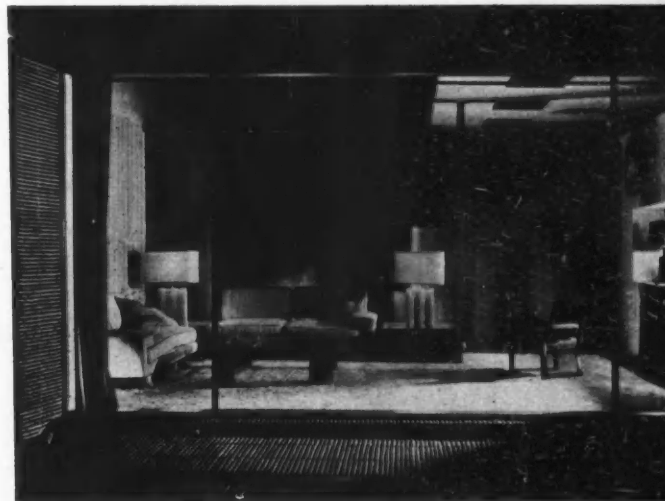
• On November 3 László, Inc., opened its unusual glass door to the public and presented a new modern interior and especially designed furniture.

The effective use of cantilevered canopies, weldtex partitions and glass walls has provided the necessary and interesting division of a large showroom without detracting from its cool spaciousness. Walls and ceiling are a soft gray, a perfect background for the dramatic colors and fabrics of the furniture which is displayed.

At the rear of the studio is a patio, the floor of which is flagstone. Two walls are of the same gray while the third is entirely of obscure wire glass. Across the large window of the patio is a flagstone flower box in which the vivid green of a variety of plants adds a colorful note. Outdoor furniture is displayed very effectively in this patio.

The offices, drafting room, and reception room are located on the mezzanine. An unusual feature is the movable glass and shelved wall between the drafting room and office which can be moved to enlarge either the drafting room or to create a third room.

The facade of the building is of split brick which frames the large display window. Weldtex in natural color has been used on one wall and partition of the display window. Background wall is formed by three large panels of obscure glass.



HIGH FIDELITY SOUND

From Radio and Records

A clear statement for the layman who knows what he wants by way of reproducing instruments, but doesn't know exactly how to go about getting it

by Alfred Leonard

For the discriminating music-lover—especially for those with a limited budget—the selection of radio and record reproducing equipment presents a baffling problem. The advertisements of radio-phonograph manufacturers lead him to believe that practically every set, from a midget to an imposing looking Rube Goldberg will give him “high-fidelity” reproduction. His ear may tell him otherwise. Actually, his choice should not be governed either by manufacturers’ claims or by ear test alone. Few manufacturers of standard radio-phonographs give reliable specifications as to what their equipment will do. Any set may be called “high-fidelity” or even “higher-fidelity” regardless of what comes out of the loudspeaker. Data as to the number of tubes or the size of the loudspeaker prove nothing. And the ear is too susceptible to deception by a great number of factors, such as the acoustical conditions of a “demonstrating room,” eye-appeal of an instrument, certain tricks used in demonstrating the instrument to the prospective buyer, to be an infallible judge. Also, it will not reveal poor quality of parts or design which often cause a set to lose, after a short while, many of the appealing qualities it showed at first hearing.

The ideal sound reproduction is, of course, the closest possible approximation of the sound as it originally reached the microphone in the broadcasting or recording studio. Therefore, the reproducing equipment should be capable of reproducing the entire range of sound that can be produced by musical instruments and perceived by the human ear. True fidelity of reproduction requires a system encompassing a frequency range from 26 to 16,000 cycles. Many radio-phonographs are sold today with claims that they will “cover” this range—a very misleading statement. Even a midget radio will probably make audible sounds from 50 to well over 10,000 cycles, but much more faintly than tones in the middle range and with a considerable degree of distortion. What it cannot do, and what a musically satisfactory instrument should do, is to bring out all these frequencies at the same relative volume as the original sound, and without any noticeable distortion.

The limitations of the average radio-phonograph notwithstanding, marked progress has been made in the technique of recording and broadcasting. The most important step toward greater fidelity of reproduction came with Frequency Modulation, the result of many years of research, which Major Armstrong carried on in quest for a static-free system of radio transmission and reception. Actually the benefits of Frequency Modulation are much greater than the freedom from natural and man-made interference in radio reception. In contrast to “amplitude modulation,” frequency modulation

has the advantage of a broadcasting band wide enough for each station to do justice to the entire audible frequency range. Moreover, frequency modulation broadcasts reproduce the full volume range of the music as picked up in the studio, unthrottled and unaltered by monitoring; it is easy to see why the greater tonal and dynamic range of frequency modulation broadcasts account for a considerably greater degree of faithfulness and realism.

The basic requirements for satisfactory reproduction of radio broadcasts and phonograph records, is an instrument that will reproduce faithfully, every last detail that emanates from radio broadcasts and phonograph records. Fortunately, the factors which make such faithfulness or “fidelity” possible, are quite specific and definitely measurable. Here are the most important:

Lack of harmonic distortion, attainable only in a carefully designed instrument because harmonic distortion (the tiny overtones that make a radio unpleasant to listen to) may be caused by inherent electrical deficiencies, poor speakers, bad acoustic design, etc. A high-fidelity instrument should have only one percent harmonic content at its full output.

Wide frequency range, to reproduce bass tones with their true character instead of the usual “boom” and to include the upper harmonics that contribute so much to presence and realism. The amplifier should respond to a tonal range from twenty to sixteen thousand cycles, a range which coincides with the capacity of musical instruments as well as the capacity of the human ear.

Separate bass and treble controls, to allow complete flexibility in adjusting the tone balance to the particular program being reproduced. The bass control should have no effect upon the treble control, so that by cutting or boosting the bass, a full, rich, bass response can be retained even at the lowest volume setting, while bass boom is avoided at higher volume levels.

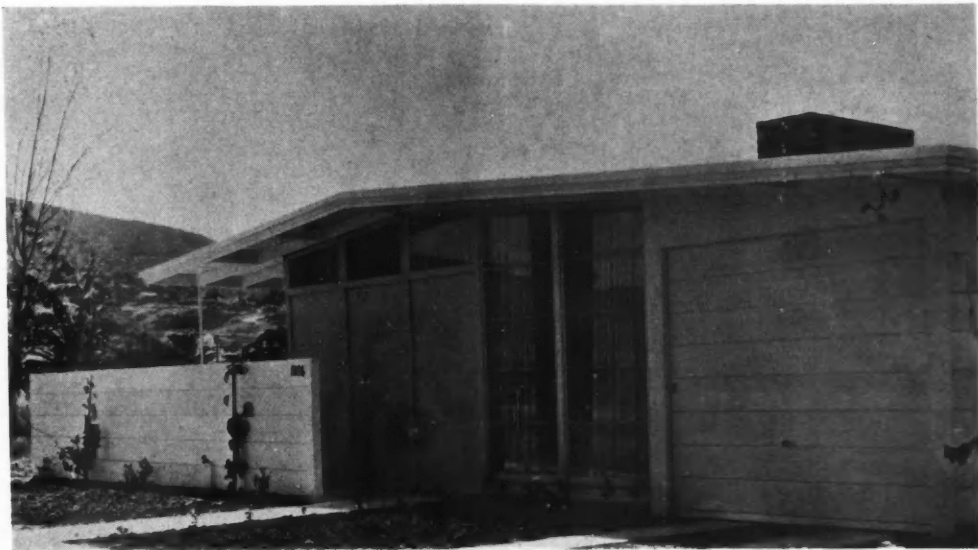
Dual speakers to reproduce all tones in the audible range. Ordinary single speakers cannot reproduce the musically essential upper harmonics.

Sufficient power output, so that the instrument is able to handle without distortion, not only ordinary volume, but also the sudden surges of volume that occur on many programs. A considerable reserve power is the only assurance of perfect tone production at any volume, high or low.

The speakers must be properly mounted and enclosed, in order to eliminate resonant boom, and to separate effectively the two air waves emanating from each speaker, one from the front and one from the back of the cone, which are out of phase, that is, opposed to each other.

(Continued on Page 42)

Small low cost house

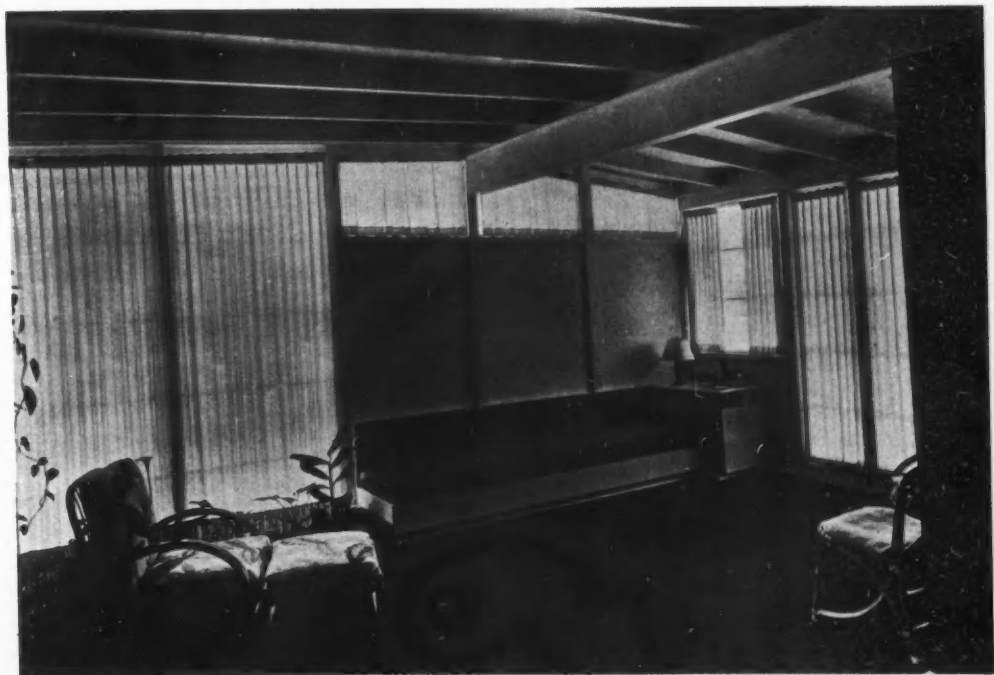
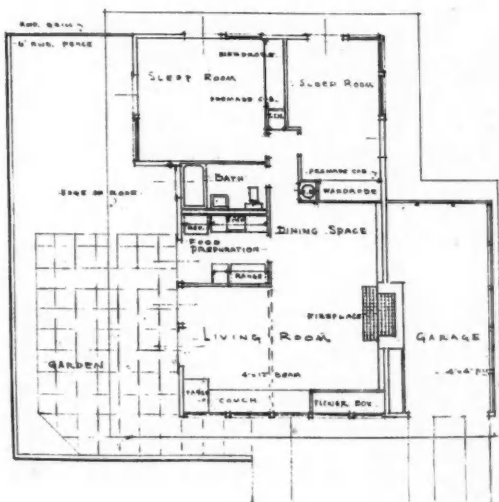
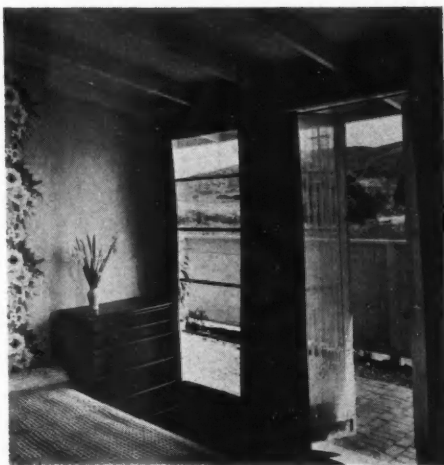


Photographs by Kopperl

Semi-Prefabricated Structure
Location, La Jolla, California
Architect, William Kesling

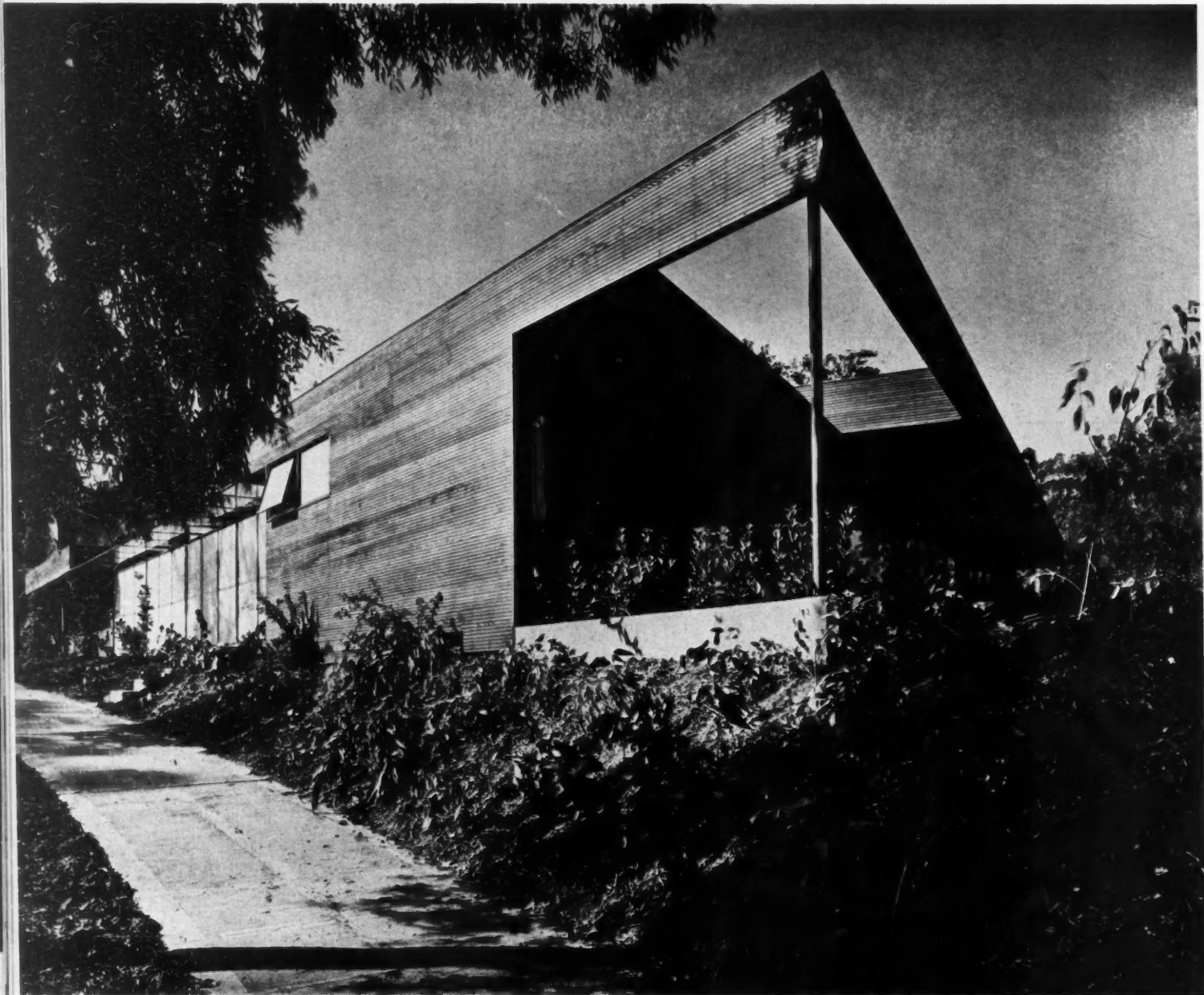
• This structure is a semi-prefabricated building which has a $3\frac{1}{2}$ " concrete slab laid over 2" of macadam. The exterior walls are 7 ply exterior grade Douglas fir plywood. The roof construction has exposed rafters on the interior covered with $\frac{3}{4}$ " celotex with sheathing on top of celotex. Interior partitions are $\frac{1}{4}$ " panels of plywood on 2x3 studs. These panels were prefabricated and set into place completed. The wardrobes are pre-made cabinets that form partitions between the rooms. The concrete slab is covered with armour felt carpeting with the exception of the kitchen and bath where linoleum is used.

The house was erected complete in three weeks at a cost of 25% less than standard construction.



Modern redwood house

**Owners, Mr. and Mrs. Richard Strauss
Location, Los Angeles, California
Designer, Raphael Soriano**



EXTERIOR OF NATURAL FINISHED REDWOOD. COLUMN TERMINATING PROJECTIONS USED FOR HANGING BAMBOO CURTAINS

Photographs by Julius Schulman





BUILT-IN UNIT BEDS WITH ADJUSTABLE HEAD BOARDS



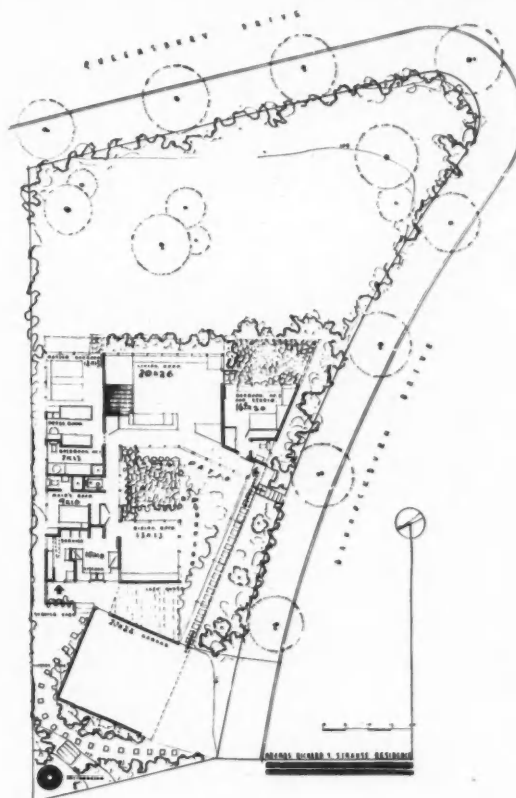
DINING ROOM OPENS INTO THE PATIO



A GLASS FENCE SERVES AS A COVERED PASSAGE TO GARAGE



DETAIL OF ENCLOSED PATIO



● This gradually sloping and irregular corner lot in a built-up residential district determined the situation of the house. The exterior is of special redwood in natural finish treated with logwood oil and the trim on the window posts is steel gray. Partly covered overhang is of clear glass, and the column terminating redwood projections are used for hanging bamboo curtains for privacy off the studio. A forty foot set-back with a view of the nearby golf course is utilized for a garden off the living room, studio, and master bedroom. The other rooms are arranged efficiently in the remainder of the limited space and an enclosed patio between the dining room and living room provides outdoor dining. The sandblasted glass fence in a steel frame that encloses the patio solves the problem of privacy and light.

The interior walls of the living room are of selected French pearwood panels in natural finish. A built-in unit for radio phonograph with space for album storage together with bookshelves, sofa, and wood storage next to the fireplace, forms an integral feature in the living room. Bookshelves under the windows can also be used as seats. The fireplace is of 12-inch Roman brick. Corner couch is "Airfoam" covered in blue with cushions of coral velour. Chairs are of laminated birch. Casement drapes are canary yellow cloth.

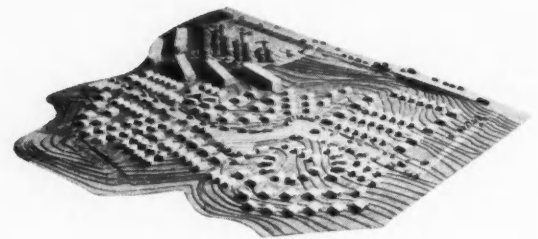
The walls in the dining room are light gray sanitas. Furniture is birch; chairs, laminated wood with seats and back of Chinese red cord. Walls in the bedroom are turquoise sanitas; drapes, canary yellow. Built-in beds have storage space behind headboards which slant for reclining. Blue-gray carpeting is used throughout the house.

All furniture, including lighting fixtures, by the designer.



Heger

SAN DIEGO DORMITORIES UNDER CONSTRUCTION



Vallejo-San Diego, California
Farm Security Administration
John F. Donovan, Chief Engineer
Herbert Hallsteen, District Engineer
Vernon DeMars, Architect

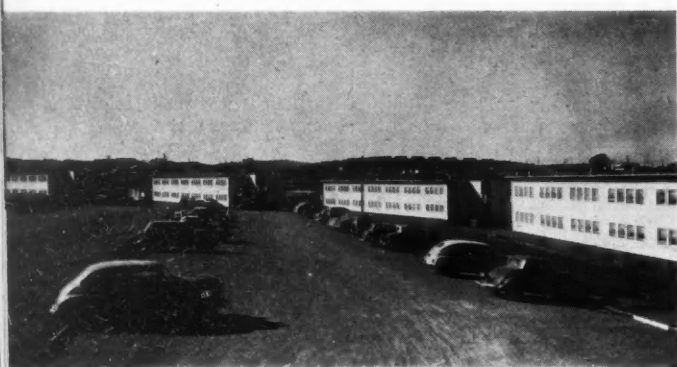
DURATION DORMITORIES

by Vernon De Mars

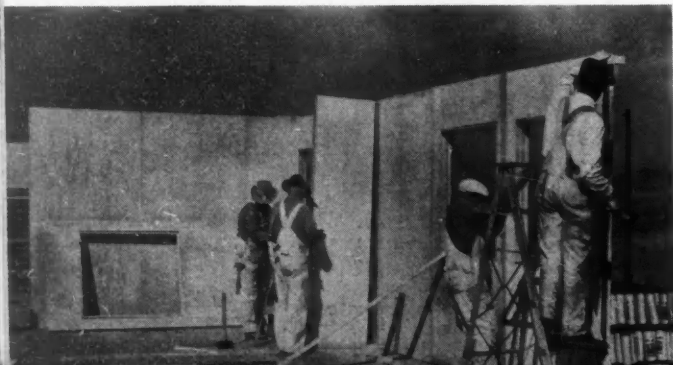
Esther Born



COMPLETED UNITS AT VALLEJO



CONSTRUCTION AT VALLEJO



• "Duration dormitories" pretty well describes the intent and purpose of the buildings which the Farm Security Administration has been placing in critical centers of defense industry to house single men. In this case "Duration" refers not so much to the war as to our own defense effort, which will likely continue for some time even if, happily, the present conflict should end in the near future. The word dormitories may also, if it calls to mind barracks of the Army type, be a bit misleading. The Farm Security Administration dormitories are run on a hotel plan, with private rooms, maid and janitor service but with common showers and sanitary facilities. Rentals are \$3.50 a week in a double room and \$5.00 a week for a single room. On the West Coast facilities of this sort have been provided in Bremerton for 500 men, in San Diego for 1000 men, and at Vallejo for 1500 men.

What is the FSA doing in the hotel business? Some critics of the defense housing effort have implied that the ultimate state of confusion was reached when even a Federal farm agency was at work on the problem. There is, however, a perfectly good reason why the FSA is used in an emergency housing program. While not purely a housing agency, the FSA has inherited the management of the homestead projects of the former Resettlement Administration, including the Greenbelt towns, which were among the first planned communities of their type in the country and the prototype of much of the best housing done today. Farm Security has, in addition, built thousands of farm houses and has experimented extensively with materials and construction methods. It has used prefabrication to a considerable extent for economy and speed of erection in isolated rural areas. Coupled with planning discipline and the cooperation of contractors, this has resulted in some remarkably low costs. A small two bedroom farm house complete with kitchen, bath, and laundry porch was built in normal times for as little as \$1200.

In the field of emergency housing the agricultural workers' plight has been FSA's special problem. Some forty camps and farm workers communities have been built in the West alone, each housing from 100 to 400 families. A dozen of the camps are completely mobile, with power plants, water heating, laundry, showers and clinic all housed in tents, trucks or trailers.

With this background and an organization actively engaged in a similar type of work, there was some logic in assigning the FSA a part of the defense housing program. It is not surprising either that the technique of the mobile camp has been applied to the problem of stop-gap housing in defense areas. The industrial migrant differs from the agricultural migrant chiefly in that he is better paid. He is often, in fact, the same person. In San Diego FSA has provided trailer camps for 500 families of defense workers while more permanent housing is being constructed by other agencies. Standard trailer houses connected to sewer and electricity rent for \$7.50 a week. Central demountable buildings contain showers, toilets and laundry. Trailer camps have also been placed in several areas in the East and Middle West. On the West Coast FSA defense trailer camps have been built at San Miguel and Benicia as well as San Diego.

The requirement that dormitories and trailer camp utility buildings must be

demountable was a strong point in favor of prefabrication of some sort. To test thoroughly the claim that prefabrication is a cost saver, the first dormitory drawings were put out to bid with an alternate in standard frame construction. Prefabrication won out by a reasonable margin. The really deciding factors, however, were its advantages of speed, ease of dismantling and great salvage value.

Our office had for some time been studying different systems of prefabrication for use in building houses on leased farm lands. Demountability was an important factor, since the houses would need to be moved periodically. The system of stressed-skin plywood panels developed in Madison, Wisconsin, by the Forest Products Laboratory in extensive experiments over a period of years, seemed to be the most promising. It had simplicity, economy, and flexibility in its favor. Furthermore, factories producing variations of this system existed in each of the critical defense areas. The dormitories at Bremerton and San Diego, among the first products of these companies, served to test many small points of fabrication and erection incorporated in later structures. These dormitories are one-story, H shaped buildings with low pitched roofs, housing 68 men. At both San Diego and Bremerton the sites are flat and no difficulty was encountered in placing the 100-foot square buildings. At Vallejo, however, the only land available was a hilly site directly across the valley from the proposed FWA housing project of 1700 units. This site called for a building type that could ride the contours with little or no excavation. In addition, parking space was needed within the property for at least 1000 cars. Although the available land adjoining the State highway was undeveloped, it was intended for future homesites and a street system was on file with, and approved by the City Planning Commission. Wherever possible we adapted our plans to this street layout, so that our grading and paving would have future usefulness. In addition to the dormitories, the project called for 200 small cabins, completely furnished, not much bigger than trailers, each, however, with its own bathroom. These were placed on a part of the subdivision which allowed full use of the future street pattern.

These, then, were some of the factors dictating the dormitory design. The building must be long and narrow to fit the contours, probably two stories high if the required number of units were to be provided on the land available, and simple in form and appointments to meet the restricted budget. Construction would be of the same plywood panels for walls, floors, roofs, and ceilings, which we had used in San Diego. We were amazed to find that the factory glued 3" thick plywood wall panels using the stress-covering principle would safely carry three stories.

It is noteworthy that these buildings are made up of the identical 4'x8' wall panels used for the one-story dormitories, for the 200 small cabins, and for the FWA's family housing on Carquinez heights. The implication is clear. After dismantling, these structures can be re-assembled in a totally different form. With the identical floor, wall, door and window, ceiling and roof panels of one dormitory, and little or no cutting, some eight to ten small houses can be assembled. The fact that there are more windows and doors than required is an advantage, since the blank wall panels are cheapest.

The question has been asked: Can this type of construction really be demounted? The answer is an emphatic "yes". As to another question—Will all this housing be sold off to speculators at a fraction of its value when the emergency is over as happened to some emergency housing after the last war?—No one can answer for the future. In this case, however, the FSA has built these structures, is managing them now, and has specific plans for their future use as housing for agricultural workers. It seems reasonable to expect that these plans can be realized. But whether they are used for this or some other purpose, the important thing is that all of this building be disposed of in the public interest.

There will, in all likelihood, be an exodus from industrial centers in the post-war, post-defense period. There will be an increased housing shortage in the rural areas. There will be an army of labor available. The dismantling and re-erection of these houses is a matter almost exclusively of labor, and little of materials. What it could add up to might be one part of the vast pattern of post-war adjustment. It is equally significant that for the first time on a scale other than experimental, the building industry is using the methods of production which have made the automobile and the radio almost universally accessible.



Vernon Heger

Nicholas Cirino, Engineer

General Contractor: Fred J. Early Jr. Company

Prefabrication: Plywood Structures' System by Plywood Structures of San Diego



Heger

Esther Born



PRODUCTS and PRACTICES

F. S. A. CONSTRUCTION DATA

So closely allied today are prefabrication and plywood that the two terms are virtually synonymous. And two organizations which have contributed greatly toward the forcing of prefabrication with plywood into pre-eminence, are the Farm Security Administration, which has called heavily on this system of speed building, and Plywood Structures, of Los Angeles, developers of an advanced system of mass production for housing facilities. Although less than a year old, this system already has accounted for prefabricated buildings totaling the equivalent of 3,500 houses.

FSA, one of the various governmental bureaus called upon to ease the housing shortages developing in California simultaneously with the defense effort, has attained an enviable record for providing these facilities with a minimum of fuss, little delay. And the FSA officials in California have looked directly at prebuilt plywood buildings to solve their problem. In this state, three major projects stand out as among those built or being completed with plywood by FSA.

First project was that of 14 dormitory buildings for 1000 men at San Diego erected by general contractor Fred J. Early Jr. Co. of that city and using Plywood Structures' pre-built panels. These constituted the first facilities of the type provided by this agency in California and one of the bureau's early defense projects. They were furnished with record-shattering speed.

Most spectacular project undertaken by this group of defense-needs-alleviators are the 19 two-story dormitory buildings now being completed at Vallejo. They are being erected by the same general contractor using the same plywood preformed panels. These dormitories warrant attention because, to the knowledge of this writer, they are the first two-story prefabricated buildings ever erected anywhere of any material. They are the direct result of the successful erection of the one-story dormitory buildings at San Diego. More about the double-deckers later.

Third plywood project on the FSA agenda in California is the 150 house undertaking at Vallejo. Now approximately 80 per cent complete, these buildings are of prefabricated panels by E. C. Nickel, of Arcadia, general contractor and builder of the panels as well. They are demountable with nails (rather than glue) serving as the bonding agent. Most of the units are single houses, but a few are being erected as duplexes although both walls of the adjoining ends are erected.

Returning to the two-story dormitory buildings, they provide housing for about 1300 workmen at Vallejo. The buildings are spotted on hilly terrain beside Lincoln Highway just south of the city, with the length of each building running along the slope. At that location they have attracted considerable attention among builders, government specifiers and the general public alike.

They serve as impressive evidence of prefabrication's adaptability to specific needs. It was impossible to economically erect on this terrain the sprawling, H-shaped, one-story dormitories designed for the flat ground at San Diego. FSA officials called for two-story buildings, and engineers of Plywood Structures adapted their basic prefabrication system to meet this demand.

Walls of both the upper and lower stories are of the pre-built 4- by 8-foot sections which serve as the nucleus of this prefabricator's method. These panels are of "stressed-skin" construction with plywood panels pressure-glued to light framework so the plywood bears part of the structural load of the building. Fast becoming popular among prefabricators, this type construction follows the stressed-skin principle first developed by airplane manufacturers seeking strength with minimum weight.

These sections are formed in jigs at the factory using $\frac{3}{4}$ -inch exterior (waterproof) type fir plywood for outer walls, $\frac{1}{4}$ -inch plywood on inside walls and partitions. The plywood extends beyond the panel framing (with $\frac{3}{4}$ - by 2 $\frac{1}{2}$ -inch studs and cross members) to form a groove $1\frac{1}{4}$ -inch deep at top, bottom and sides. A split spline (patent applied for) joins the sections; double headed nails and screws are used for demountability with glue to form the bond between the sections when re-erected into permanent dwellings.

Floor panels also are prefabricated in 4- by 12-foot sections with $\frac{1}{2}$ -inch plywood both nailed and glued to 2- by 8-inch joists, but these panels were formed in a field shop of the contractor. The lower floor rests on post and girder construction with the panels nailed in place with 20-penny, double-headed nails.

After first floor walls were erected, 2- by 3-inch plates were inserted in the top grooves of both wall and partition panels. The second story floor panels rest on these plates and are nailed with the double-headed nails. One-quarter inch plywood then is screwed in place on the bottom of the second story joists to form the ceiling of the lower rooms. Ceiling high molding is installed.

Outside treatment between the wall panels of the upper and lower stories consists of a plywood belt so arranged as to form a shingle effect and to guard against possible leaks. This 12-inch strip provides two horizontal lines

which make a surprisingly pleasant contribution to the overall appearance. The roof is of 2- by 6-inch rafters and $\frac{1}{2}$ -inch plywood decking covered with composition roofing. The second story ceiling is of $\frac{1}{4}$ -inch plywood screwed in place.

Interior finish is natural and the exterior is painted a light gray.

Outstanding aspect of the first FSA dormitories at San Diego is the speed with which this project was completed. The San Francisco office of the agency was first authorized to prepare specifications for the 14 buildings on March 6; the contract was let April 21. On June 20 the project was completed—seven weeks ahead of the August 9 time specified in the contract.

Other plywood structures built by FSA in California in behalf of defense include the utility buildings built at the San Diego and San Miguel trailer camps. Each of these buildings house laundry tubs, toilets, wash basins and showers. And the trailers being used as temporary housing facilities are for the most part all-plywood on the inside. Several different manufacturers produce these mobile houses.

Final feature of the FSA housing program with plywood is that most of the structures are demountable, and already tentative plans have been drawn for re-use of the panels in post emergency times. With specifications for the plywood buildings on a modular basis, so precise has been the planning of the stop-gap temporary housing that the panels can be re-erected into tenant farmer dwellings or developments for housing farm laborers. Salvage of materials will approach 100 per cent.

The idea behind F.S.A. (Western Division) specification writing, so far as it applies to painting, seems to us unique. It embraces the fundamental principal of getting the greatest area properly decorated and protected for the least expenditure. Furthermore, it takes into consideration the fact that a very slight additional cost spent in proven quality of material and workmanship often repays large dividends in low cost satisfactory maintenance. During the years of the program Pacific Paint & Varnish Company has endeavored to keep abreast of this thinking with the result that it has been successful in supplying large quantities of paint for many F.S.A. developments, as well as material for repainting projects completed in the early years of the program.

The national defense effort contributed by this company is qualified by many years of service to the Army, Navy, Treasury Department, Department of Agriculture, State of California and many other executive buyers. Notable among the works of these organizations, on which large quantities of Pacific products have been supplied, are the U. S. High Commissioner's House, Baguio P.I.; army and navy buildings at Honolulu, Mare Island, Oakland, San Francisco, etc.; U. S. Maritime Commission and navy ships, merchant vessels being built in California for the British Purchasing Commission; farm worker homes for the Department of Agriculture, Farm Security Administration, in Arizona, California and Texas; Treasury Department office buildings, court houses and veterans' homes in California; hospitals and public institutions in California for the State, and large structures of Central Valley Project in California as well as elsewhere for the Department of Reclamation.

Consequent to supply of satisfactory paint materials for the few projects mentioned above the company now is providing material for a number of federal defense housing developments throughout California, the western states and Hawaiian Islands. To meet constantly changing requirements and latest developments in improved raw materials, the Pacific Paint & Varnish Company has developed one of the most modern plants in the United States for the manufacture of all types of protective and decorative coatings.

The dormitories are being wired in the most efficient manner, using steel tube conduit and water-tight connections, as well as a multibreaker system throughout. The wiring is handled in such a way that it can be reassembled with the buildings in case they are moved to another location. The rooms are lighted with a center outlet of 100 watts, and each bed is equipped with a bed lamp. The outside lighting consists of both flood lights and street lights, together with a distribution system. The flood lighting is a fully underground system, and feeds to the street risers also are underground.

The electrical contract is held by Robert P. Case of Napa, California, who is an electrical engineer who has been engaged in the electrical field for more than 20 years. Projects he has completed since 1935 include work on the Bureau of Reclamation Engineer's Camp at Kennett (Shasta Dam), electrical distribution systems, Farm Security Administration farm labor camps, sewage disposal systems, many large schools, defense housing projects, etc. The big majority of his work has been on public projects.

Macnsons of San Francisco did the complete plumbing job on the FSA projects at Vallejo and San Diego, including both dormitories and trailer park. The company installed space heaters and room heaters, water heaters, plumbing fixtures, water mains, flues, waste pipe, fire hydrants, etc. The name "Macnsons" means McClenahan & Sons—J. L. McClenahan and his four sons. The company has engaged in defense work in the Panama Canal Zone, and at Moffett Field and Hamilton Field. At present it is working on the \$85,000,000 ammunition plant at Salt Lake City.

"RUGS BY BIGELOW-SANFORD"

One of the outstanding features of the Patricia Detring house by Burton A. Schutt, and one that has attracted considerable interest, is the way the carpeting conforms so perfectly to the decoration of the house and the size and shape of the rooms. Particularly noteworthy in this respect is the carpeting installed in the living room, guest room, powder room and main hall, all of which came from the looms of the well-known Bigelow-Sanford Carpet Company.

In the living room, for example, a sturdy Bigelow weave known as Brewster was chosen, a plain velvet with an extremely close weave. This was woven in the 18 foot width to effectively cover the massive room. With its smooth surface and clear, rich color, this Brewster carpet ties in perfectly with the other furnishings in the room. And at the same time, its thick pile is ample assurance of long wear.

The carpet installed in the main hall and guest and powder rooms is the Bigelow Varsity grade, one of the most unusual and flexible floor-coverings made today. Varsity has a special construction which carries each tuft *through the back*, where it is virtually "locked" in by a special backing compound. These two features make it almost impossible for a Varsity tuft to sprout or pull out. Then too, the carpet can be cut in any direction without ravelling, which makes it ideal for odd shaped rooms. Should special designs or intricate border work be desired in Varsity, it is easily achieved.

The designs are inserted into the ground carpet, and securely taped and sealed into place, in a way that is at least twice as strong as an ordinary sewn seam. Unlike a sewn seam, the Lokweave seam lies flat without a ridge, and is soon practically invisible. One further advantage of Lokweave was demonstrated in the Scott House. Varsity carpet that was on the stairs and in one of the rooms of the old Scott House was taken up, cleaned, pieced together by the Lokweave method and installed in one of the rooms of the new house. The seams do not show, and the carpet looks like new.

But these grades—Brewster and Varsity—are only two of the many made by the Bigelow Weavers, America's oldest and largest makers of fine rugs and carpets. Bigelow also makes a complete line of figured Axminsters, Wiltons and Velvets in the latest designs and colors, in all the popular decorative periods, that are suitable for every type of installation—from a single room in a private home to the lobby, corridors and rooms of a hotel. Of special interest to architects in this connection is the Bigelow service known as "Carpet Counsel." This service is made up of specially trained men who have had long experience in helping architects select the right pattern, color, and quality for particular jobs, at no obligation whatsoever. This service is available to all architects through Bigelow's branch offices.

LAVATEX A UNIQUE MATERIAL

A new folder on Lavatex, a unique insulation and acoustic material, has been issued by Weber's Insulating Materials, San Fernando Building, Los Angeles, the manufacturing company. Lavatex is fire-proof, stops heat and cold, has a high acoustic rating, prevents wall sweating, reduces heating costs and retards sound transmission. It is made from mineral fibre manufactured in the company's plant at Harbor City, California, from amphibole, lava, lead slag—and then mixed with a plastic binder.

According to laboratory tests, Lavatex insulation ½" thick is equal, for fuel savings, to 4" of rock wool, 4.44" of blanket type insulation, 5" of rigid fibre board, 7.4" of magnesite, 7.68" of gypsum dry fill, 11.56" of white pine, 29.64" of plaster, 44.84" of cinder concrete, 59.2" of brick, 74" of glass or 120" of concrete. It has an acoustic rating of 31 per cent to 68 per cent. Its K factor is .026 at 135° F. The conductivity curve for Lavatex shows at 1450° F. hot face, commercial conductivity of .9 on cold face of 60° F.

The folder explains that Lavatex will not crack from shrinkage or vibration, nor crumble, nor star from a blow. It is approximately one-quarter of the weight of ordinary sand-plaster. The Weber company has been favorably known for nearly 50 years, and has supplied insulating materials to many major industries throughout the United States and foreign countries.

In addition to Home Insulation and fire protection, Lavatex is especially suitable for schools, libraries, medical buildings, hospitals, etc., where all the excellent qualities claimed for Lavatex are supplied by the application of this one material. The manufacturer's claim for Lavatex as being unique seems to be reasonable to say the least.

Specifications for applying Lavatex are included in the information contained in the folder. Further details may be obtained by telephoning MI 5789, or by writing to the company, or to The Technical Editor of California Arts & Architecture, 3305 Wilshire Boulevard, Los Angeles.

CASEIN-GLUED ARCH MAKES RECORD

With so much emphasis nowadays on the wonders of plywood glued with synthetic resins, it is interesting to note that casein glue, like the tortoise, is still very much in the running and continues to plod along making records just as it did in the days of the Pharaohs.

In the spring of 1938, a full size experimental laminated arch of ordinary unpainted and untreated Douglas fir plywood, glued with Laucks' 888 self-bonding casein construction glue, was erected out of doors alongside the Speedwall Company's old Airport Way plant in Seattle. Steel cables were slung over its shoulders and 20 tons of sandbags suspended from it on wooden platforms. It took this load without a creak and deflection measurements disclosed that although it had bowed down slightly under the stress, it was not at all distressed by the weight. So it was left holding the sacks for three and a half years.

As time passed, dirt collected on the load, a few of the sacks deteriorated and split here and there, and a heavy growth of vegetation crept over the whole

(Continued on page 38)

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load. From time to time rains came along and soaked the sacks, putting on additional weight. But with all this weathering and weight stress, the arch did not budge. Inspected at regular intervals, it was always found to be implacably holding up under the strain with no further changes in deflection.

When, a few months ago, it was decided to release the stress in order to find out what had actually happened to the arch after all that time under a 20-ton load, the sandbags were removed. With an imperceptible stretch the old arch lifted its shoulders to within one-fourth inch of its original dimensions! And just to please the inspectors, who were looking for the slightest sign of weakness, the load was slapped back on. And the beams settled down once again to substantially the same deflections as had been previously noted. Thus, having earned a Gibraltar-like reputation, the old arch has been given a place of honor over the entrance to the present Seattle factory of the Speedwall Company, 5035 First South, where it will be subjected to further weathering but no longer to the burden of the sandbags.

The fact that this arch has stood out in weather for 3½ years with no protection, no paint, and has all its strength remaining should be indication enough that the use of self-bonding casein glue as a construction material makes not only for strength and rigidity but also for very excellent weatherability. This test also speaks very well for Douglas fir as a structural material.

The arch, which was the pattern for the arches used in the public school gymnasium at White Salmon, Washington, is composed of two of these glue-laminated sections bolted together in the center, with a height at that point of 23 feet. The span outside at the base is 43 feet 6 inches, and the beams at the knees are 24 inches wide and 12 inches thick. The whole structure is made up of 9/16ths-inch 3-ply Douglas fir plywood running crosswise with an outside "tire" of four pieces of Douglas fir boards 9/16ths of an inch thick.

MENIG APPOINTED TO ADVISORY PANEL

C. O. Menig, vice president of Pacific Gas Radiator Company, Huntington Park, Calif., manufacturers of gas-fired heating equipment, has been appointed to serve on a special advisory panel by Leon Henderson, Administrator of the Office of Price Administration and Civilian Supply. The advisory panel is made up of executives from the domestic cooking and heating appliance industry. Its purpose is to attend meetings in Washington and to supply qualified advice on problems relating to price. The panel is organized to form an expert group from which special committees may be selected as the occasion requires.

"ONE SOMETIMES WONDERS"

CONTINUED FROM PAGE 20

sculptor for the beautification of their knives, forks and spoons. We had no ambition to give our friends the impression that they are visiting rich aristocrats—maybe because of our disappointment with a ducal branch on our

family tree which we consider a complete failure for being short in cash for the past two generations. We are simple and like simple things around us. So we went on looking for simple spoons. Maybe the department store would answer our need? We rushed to three of them. The prices were higher, the choice larger, the decoration richer. No simple spoons for simple customers—not upstairs, not in the "basements." Two hours had gone by already. We gave the half-dozen jewelry and silverware stores along the main street a third hour chance to draw money from our pockets if they could give us what we wanted. They could not. We remembered a silversmith's store where we had seen some decent hand-made things. Maybe we could afford three simple spoons. He had some we almost liked, and he was very willing to make us some as simple as we wanted them. The three little spoons as simple as we liked them, for about fifteen dollars, not much more, not much less. Our guests were due in two hours. In a five and ten cent store we bought three nicely decorated spoons at fifteen cents apiece. We took them to our industrial design shop at Caltech and with the help of the grinding wheel we got rid of the flowers and serrated edges. We buffed the handles smooth until we had three almost decent teaspoons. Altogether, we spent about five hours to get a few spoons which would not disturb our feelings nor mislead our guests as far as our social standard is concerned. The kind of simple spoons we were looking for were the most common and inexpensive when we were children, while the decorated ones were costly. Maybe our children will remember that the overpretty spoons were the cheapest and most common and the simple ones exclusive and expensive.

The moral of this story? That the world is full of wonders?

The overdecorated spoons are machine-made and mass-produced, but their design tries to suggest handwork. The machine tries to make handmade products. The craftsman produces with his hands forms that are ideally suited for machine and mass-production. Something seems wrong.

And idealists "sometimes wonder" whether something could and should not be done about all this.

Cooperation With Allied Trades is the Keystone to Successful Construction

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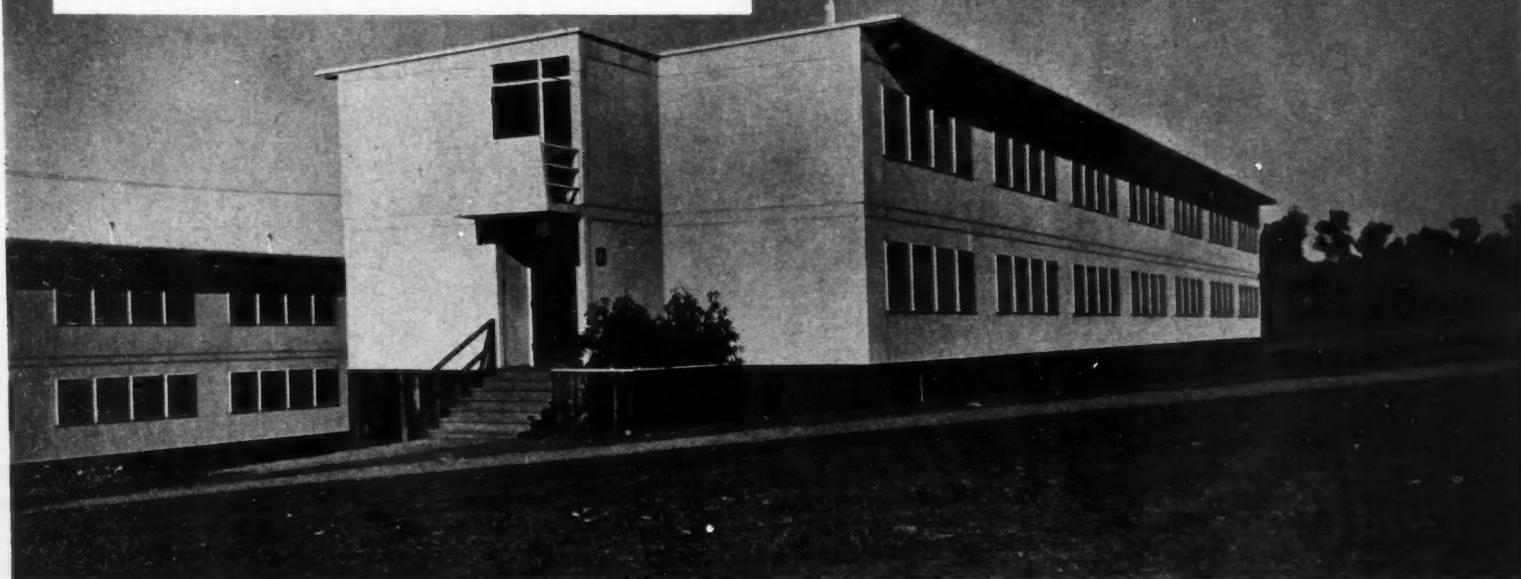
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TURNABOUT

CONTINUED FROM PAGE 18

striking, we now feel, just the proper note of informal yet professional entertainment. Our small company we selected from a cross-section of Hollywood hopefuls. They are young, and of varying degrees of professional experience. But each has, we feel, something unique and valuable for our own peculiar requirements.

Our greatest single stroke of luck was in having Elsa Lancaster join the company. It seemed—and still seems—incredible to us that so distinguished an actress should want to work night after night in our small theater, but Elsa Lancaster, as anyone must have felt who has read her charming chronicle "Charles Laughton and I," is one of those rare individuals who had rather act than do anything else. In London, of course, her singing of character songs had made her famous, but in America her screen appearance in various roles of somewhat eccentric females had obscured this really brilliant facet of her talent. So in Turnabout Theater she has found an opportunity to do the thing that pleases her most, and she is doing it with an artistry and good humor that make her work a joy to audiences and fellow-actors alike.

It is a heartening thing to be liked—more heartening to people of the theater, perhaps, than to others, since it is applause and appreciation we feed on. Nightly people tell us that Turnabout Theater is the most refreshing thing they have found in Hollywood. Others say it is breath of New York. Others insist its flavor is continental. Others, I suppose, are bored—but those, fortunately for our ego, are also silent. So it appears we are established, and we hope to go on and make Turnabout Theater a permanent feature of Hollywood life. There is no smugness in this hope, I trust, for that would be fatal. Performances must be ever better, and wit must sparkle when bodies and minds are most tired. It is an endless and endlessly rewarding job we have taken on—and one which we expect may last a long time.

THE TEACHER TAUGHT

CONTINUED FROM PAGE 19

undertook social functions and issued a school paper and an annual anthology of short stories, and even went out and found a house so that the school might become for the community what it had already become for them, a cultural center. They set up their own organization, Writers' Workshop, to take care of cultural and marketing problems of young writers.

They demanded and secured a summer session. Vera Caspary taught screen writing; Ellis St. Joseph taught Writing Technique; and Jerry Schwartz conducted a radio class which completed three scripts, now in the hands of an agent for possible sale.

And they kept on teaching us more than we could possibly have taught them. First, because we had to clarify our own ideas before we could present them. Second, questions from the class were continually forcing us to think more clearly, more deeply and about a wider number of things. But most exacting of all, the workshop method—of analyzing and helping to construct material submitted by students—demanded of us the widest and most diverse use of our own creative faculties. And they are like muscles—those creative faculties. The more you demand of them, the more readily they perform. Our own habits of thinking were challenged and spanked and disciplined into clarity and order. And we were forced to think, solidly, about a wider range of subjects than our own limited personal experience had ever presented to us. Because our students come from all walks of life and they bring us problems and material that have to do with all phases of life in America today. Not only did we have to become so clear on our own theories that we could present them clearly, but they were constantly being tried out in the hot crucible of student problems. In short, for us there was first the formulation of theory, then the testing of that theory in practice, with the resultant changing and deepening and development of that theory. And that is the last word in schooling!

The new term is off to a flying start. Gordon Kahn, Gertrude Purcell, Paul Jarrico and Richard Collins are handling graded workshop courses in the screen play. A new round-table has been added to discuss problems in

(Continued on page 40)

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LOS ANGELES

THE TEACHER TAUGHT

CONTINUED FROM PAGE 39

film technique and film history and their inter-relation in the making of the film. It is attended by professional technicians and critics as well as writers, and it is hoped that from this critical survey and exploration will result some authentic film theory as well as a real basis for the kind of film criticism which is so sadly lacking in most reviews of the motion picture.

Georgia Backus and Jerry Schwartz are teaching the radio classes. Herbert Klein and Harold J. Salemson conduct the courses in Journalism and Non-fiction writing. W. L. River will again hold his workshop-and-lecture course in The Novel. We have two courses in the Short Story by Ellis St. Joseph and myself. We have added a new course, entitled "Find Yourself In Writing," in which ten lecturers, each a specialist in his own field, will discuss with the students problems of technique and marketing relating to his own medium; the novel, short story, screen, theater, radio, journalism, poetry.

John Howard Lawson, in his series of ten lectures on The History of American Literature, from Colonial times to the present, will bring before a large audience a reaffirmation of the democratic traditions of American culture, pointing up their relation to the present national defense effort. The school has attempted to make this vital and provocative approach to the riches of our American cultural heritage available to as wide a public as possible. The lectures take place once a month and involve no outside research on the part of the student. And the course is so planned that individual sessions can be attended without the necessity for taking the entire series. In this period of crisis we feel that an understanding of the indissoluble connection between our culture and our historic role in past crises is an invaluable contribution to national morale.

From our students we learn not only how to conduct classes, but how to conduct ourselves as craftsmen and writers and citizens of a great and beloved country. We hope to go on learning as we teach, and vice versa. We know it is wrong to start anything you can't finish. But we know that we have started something which we hope will never be finished.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, OF CALIFORNIA ARTS & ARCHITECTURE, published monthly at Los Angeles, California, for October first, 1941.

State of California }
County of Los Angeles } ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared John D. Entenza, who, having been duly sworn according to law, deposes and says that he is the editor of the CALIFORNIA ARTS & ARCHITECTURE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:

Publisher, Western States Publishing Co., Inc., 3305 Wilshire Blvd., Los Angeles, Calif.
Editor, John Entenza, 3305 Wilshire Blvd., Los Angeles, Calif.
Managing Editor, John Entenza, 3305 Wilshire Blvd., Los Angeles, Calif.
Business Manager, John Entenza, 3305 Wilshire Blvd., Los Angeles, Calif.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Western States Publishing Co., Inc., 3305 Wilshire Blvd., Los Angeles, Calif.; Jere B. Johnson, 3305 Wilshire Blvd., Los Angeles, Calif.; A. Hoffman, 500 Sansome Street, San Francisco, Calif.; John Entenza, 3305 Wilshire Blvd., Los Angeles, Calif.

3. That the known bondholders, mortgagees, and other security holders owning or holding one per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is..... (This information is required from daily publications only.)

JOHN D. ENTENZA, Editor.

Sworn to and subscribed before me this 20th day of October, 1941.

MURIEL E. STORRIE,

(My commission expires Jan. 17, 1945.)

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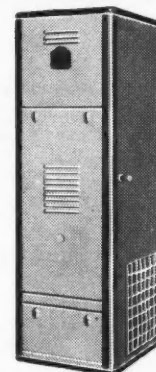
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Home of Mr. and Mrs. Frank Polley, 631 Third Street, Downey, California. Curtis Chambers, architect. George Boyer, contractor.



ART

CONTINUED FROM PAGE 5

of magic eye and careful hand which delights in realistic delineation. His portraits are no doubt fine likenesses, but have a cold photographic quality. In direct contrast to these was a group of charcoal drawings of Feodor Chaliapin. These were moving, powerfully handled and caught the rich and exuberant personality of the great singer.

Although Grigory Gluckman's buxom pearly nudes took up most of the wall space at the Dalzell Hatfield Galleries last month, his small paintings of people in bars, cafes, and lobbies, made the more lasting impression. The nudes, as everyone said, do recall the work of Giorgione, but became rather tiresome. The little group pictures, however, were something else again. In them Gluckman has introduced a nostalgic feeling. A sense of remembered rooms and faces which gave each picture a delicate poetic quality.

The recently formed California Guild held its first exhibit last month at 1635 North Ogden Drive, Hollywood. Some of the craftsmen featured by the Guild are: Beatrice Wood, ceramics; Philip Paval, silversmith; Ralph Samuels, photography; Tilli Lorch, weaving, and Bernyce Polifka, textile design.

The Foundation of Western Art, 627 South Carondelet, Los Angeles, will hold the ninth annual exhibition of Trends in Southern California Art from December 8 to January 24.

PALMER SCHOPPE

HIGH FIDELITY SOUND

CONTINUED FROM PAGE 30

Actually, few of these requirements are met satisfactorily by most of the combination radio-phonographs now on the market. Fortunately, even the music lover with a limited budget, can avail himself of the advantages of real high-fidelity radio and phonograph reproduction, by selecting his instrument carefully, with the guidance of sound experts rather than radio salesmen.

In the following we shall discuss briefly the most advantageous type of equipment for two different kinds of installations: (a) permanent built-in installations, and (b) installations in cabinets; this type permits, of course, greater freedom in moving from one location of residence to another.

Built-in installations range from the simplest (and least expensive of all) to the most elaborate set-ups. The simplest arrangement would be to provide in the wall-construction an enclosed space at ear level, or slightly higher, to house the speakers. Amplifier, radio tuner, controls and record playing equipment, could be located in a different part of the room, conveniently close to a chair from which they might be operated. Such an installation, if the speaker-housing and cabinet work for the other parts of the equipment are properly planned, can be completed at an expense of not more than \$250. Additional speakers for

outdoors and other parts of the house, can be added on at a cost of approximately \$20 plus approximately \$5 for a control at each speaker location to turn on or off the particular speaker independent of all others. More elaborate installation would provide for a record changer, either of the drop automatic or turn-over type, remote control for the tuning of radio and other refinements serving primarily—convenience.

In cases where such built-in installations are not practical, the entire radio and phonograph equipment may be housed either in one or two cabinets. Arrangements using two cabinets have two main disadvantages and several decided advantages. The disadvantages are the cost of two instead of one cabinet and the additional floor space consumed. The advantages are marked. Housing the speakers in a separate cabinet, eliminates the main difficulty of single cabinet installations: vibrations from the loud speaker imparted directly to the phonograph pick-up and the amplifier, which can be eliminated only by careful and costly cabinet construction. Furthermore, the listener is able to sit close to radio and phonograph controls, yet comfortably far removed from the loud speakers, which permits him to play the music at a better volume than if he were sitting closer to the speaker in order to be close to the controls, as is unavoidable in single cabinet instruments. In single cabinet installations, the construction of the cabinet, as well as the mounting of the record playing equipment and amplifier, becomes of greatest importance. An acoustic speaker compartment, properly dampened, absolute rigidity of the entire cabinet, are features which cannot be neglected without detrimental results to the performance. The design of an acoustically satisfactory radio-phonograph cabinet, is a most delicate and difficult problem and should not be undertaken without competent advice.

It cannot be within the scope of this article to suggest or recommend any specific make or makers of sound equipment, but we cannot urge strongly enough that the prospective buyer investigate carefully the qualities of the type of equipment he is contemplating buying. If he is ordering equipment to be specially built for him, he should insist to hear a demonstration of a complete instrument of the type he will get, unless he has complete confidence in the ability and integrity of the company with which he is dealing. Otherwise, he may find that the company is experimenting at his expense in developing a new design, the merits of which cannot be known in advance. If he is considering the purchase of an instrument of standard make, he might find it advisable to follow the same channels of investigation which we, at the Gateway To Music, regularly follow before offering a certain make or model of instrument for sale. Aside from our own judgment we consider the opinions of such unbiased organizations as Consumer's Union and Consumer's Research and such well-qualified individuals as David Hall, author of the "Record Book," and independent experts in the field of sound engineering.

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